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KERRANG!

FORTNIGHTLY

Britain's loudest rock mag!

GARY BARDEN/ PAUL RAYMOND!

LED ZEPPELIN!
NAZARETH!
MOTORHEAD! RODS!
TYTAN! RANDY RHOADS!
QUEEN! RORY GALLAGHER!
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GIRLSCHOOL!

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PIC BY ROBERT ELLIS

KERRANG!

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MAYHEM!

MORE METAL choppers on display as LA's Motley Crue *'party on down' after a recent gig in Hollywood. Lead singer Vince 'the hair' Neil informs us that he won't be bringing his cute little sister to Europe with him on the band's forthcoming Continental trek with Wishbone Ash — thank heavens for small mercies!*

THIS WEEK'S strangest tale comes from the States — New York to be exact — where Arista Records executive **Mike Bone** has gone to great lengths to prove his total dedication to the heavy metal cause.

Mike was largely responsible for bringing **The Rods** to the label and also looks after **Krokus** and the **Starfighters** amongst others in the US. His recent trip to the dentist, to have his lower left molars capped, he was asked whether he wanted anything inscribed on his newly fitted gold caps. Bone immediately asked for the words 'heavy metal' but due to the lack of space, was forced to settle on the initials 'HVYMTL' (see picture above). Well they say headbanging damages your health, but really .

ALSO FROM American we learn that drummer **Albert Bouchard**, kicked out of **Blue Oyster Cult** last year, is back working with BOC boss Sandy Pearlman. Bouchard is in LA getting a group together to do an album of sci-fi songs written by Pearlman. Apparently the tunes date back many moons but the Cult manager had never been able to nersuade the band to use them.

ON THE subject of managers we learn that **Styx** have just fired their man **Derek Sutton**, who had been with the band for the past six years. The band's next album incidentally will be a live effort.

WHEELS OF STEEL: AC/DC took a brief respite from the pressures of touring when in Florida recently and took to the wheel at the Malibu Grand Prix mini-track, where you can drive scale model Formula racing cars on a specially designed course.

FOREIGNER HAVE announced that they'll be stopping off for a few dates in this country next month. The band, who have enjoyed incredible worldwide success with their '4' album, have now been on the road for practically seven months. British dates confirmed so far are Edinburgh Playhouse May 5, Birmingham NEC 7, and Wembley Arena 9.

FUN, frolics, festivities and freebies a-plenty were promised for those in attendance of the Motorheadbang party at Manchester's Ritz Ballroom, yet it was only the presence of the terrible trio of Lemmy, Phil and Eddie that ensured that the event didn't fizzle out to a feeble finale.

A battle of the bands competition had been organised to coincide with Motorhead's appearance, and of the three acts on view, Harlot, Rough Justice and Dragster, the latter sounded sufficiently similar to the evening's heroes to carry off this heat and live to fight another day in London . . . something which Lemmy, Eddie, Helen Taylor (fan club sec and Philthy's lovely sister) and myself almost failed to achieve as we stood behind a bar (non too safe!), confronted by hordes of MHB's waiting for the stars' autographs.

Everyone enjoyed the evening, the booze flowed freely, as did Motorhead's new LP, 'Iron Fist' from the PA. The main problem appeared to be getting all three of the band in the same place at the same time. First Lemmy and Phil, then Lemmy and Eddie, then Phil and Eddie etc, yet no-one seemed to care! The fans loved it — I quite enjoyed myself, and what's more, my brain's still intact — a miracle!
HOWARD JOHNSON

AT THE RODS recent Marquee gig fans were not only treated to an evening of powerhouse metal but also the cavorting around stage of a somewhat scantily clad young female: suspenders, leather, whip — that sort of thing! In fact after some of the disgusting events that took place backstage at their Oxford date on the **Maiden** tour (we've got the pictures, but daren't use them in our centre spread) editor Alf 'Protector Of The Brave' Martin is threatening to ban all Kerrang! staff from future Rods gigs.

SOUNDS SNAPPER Ross Halfin informs us that his new book 'The Power Age' is being published on April 22. Ross who's worked with practically everyone in the HM world over the past few years, capturing many of them in totally compromising situations, has a fine collection of shots, many of which are included in the book. The text is provided by **Pete** 'I'll have it for you Wednesday' **Makowski** and metal

MORE MAYHEM! PAGE 8

Steve Howe • Carl Palmer • John Wetton • Geoff Downes

Produced by Mike Stone

'Asia' their debut album featuring 'Only Time Will Tell' and 'Heat Of The Moment'

GEFFEN RECORDS

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SCHENKER'S RENEGADES

Ex-MSG members Paul Raymond and Gary Barden talk exclusively to STEVE GETT about their new projects

GARY BARDEN

GARY BARDEN is curently living in Hampstead, 'just down the road' from guitarist Gary Moore, with whom he's recently been working. Following his departure from MSG, the singer had several offers from various bands but none he was prepared to accept. At one point he contemplated forming a group with former Saxon skinbeater Pete Gill, but the idea failed to materialise. Gary has also been toying with the idea of recording a solo album but now he's started working with Mr Moore he's keen to see how that develops before making his next move.

"At the moment I'm kind of in limbo," he maintains. "I'm not quite sure which direction to head in and that's why I'm giving myself a few options. The thing with Gary could develop into a permanent band but you can never tell what'll happen in this business — it's so unpredictable. But if that doesn't materialise then I'll get my own thing together."

Being a member of MSG unquestionably did Gary Barden the world of good. Indeed, prior to teaming up with Michael he'd done little more than play the pub circuit with a band called Fraser Nash. Suddenly he was to find himself in a major international touring band, getting up on stage with the likes of Powell and Schenker.

"It was very hard, both mentally and physically, to start with a name band. But with help and encouragement from everyone around me it worked. I knew I was the underdog and had to prove myself all the time and that was a challenge. I also had to get used to touring because it was something I'd never done before. After a while I found myself getting into a rhythm by doing things like press-ups and breathing exercises to keep fit. By the time we did the last UK tour I had a hell of a lot more confidence in myself."

Gary is adamant that the troubles within the line-up basically arose from

CONTINUES ON PAGE 6

PAUL RAYMOND

"LIVING IN Los Angeles did present a few problems while I was in MSG because I had to spend a lot of time away from home. I like going back to Britain for short periods but I find it a bit depressing if I'm there too long. I started living here when I was in UFO and, after making a lot of friends and adapting to the lifestyle, I didn't really want to go back. Musically there seems to be more happening over here. You've got radio and TV 24 hours a day and, to tell the truth, I'm a bit of a media freak — I like to soak up all that shit! Also, it's cheaper to live here and the weather's nice! Mind you, there are certain things I miss . like sausages and having a pint to get my head together in the morning!"

During the past six years, Paul Raymond has featured in two of the hard rock world's prime forces — UFO and the Michael Schenker Group. With both outfits he's enjoyed considerable success, together with a good deal of acclaim for his talents as a keyboard player and rhythm guitarist. When he joined UFO in 1976 they had still to make their breakthrough but with the release of 'Lights Out' the following year they quickly scaled to greater heights. The album was hugely successful in the United States and resulted in the band's decision to take up residence in California.

While based in America, UFO delivered the excellent 'Obsession' and 'Strangers In The Night' LP's, but by the end of '79 all of the group, except Raymond and drummer Andy Parker, had decided to come home and live in England. Some six months later it was announced that the keyboard player was no longer in the band. And while UFO rehearsed for their appearance at the Reading Festival with new-boy Neil Carter, Paul Raymond began to plan his next musical move in Los Angeles, where he was still living.

CONTINUES ON PAGE 6

pic by Bob Ellis

BARDEN

the protracted period spent in Air Studios for the recording of the second album. If the record had been finished sooner would MSG, as it was, still be together?

Gary: "Easily . . . the first album was done in six weeks. It was straightforward and easy, which made it enjoyable to do. But the second one was actually like being 'on the rack' and being stretched in all directions. There were a few points where Schenker cracked and one day he even tried to smack Nevison (the loathsome Yank producer). I was in the studio at the time and I could feel things were getting really heavy. I told Nevison to keep quiet but of course he kept rabbiting on until old Schenk snapped and went for him! I had to grab him off and hold him back. He was really upset and all Nevison could say was something like 'Oh what's the matter, man?' . . . I could strangle him. He screwed us all up on that album, particularly Michael.

"Chrysalis were screaming at us to get it completed. And everyone was actually getting out of it because we were always in the studio and totally pissed off with the situation. In the end Michael just told Nevison to make the album and get it out of the way. It was finally completed at the end of seven bloody months and about a quarter of a million pounds!"

As soon as the record was finished, MSG returned to the road in Japan and after they played Britain. A couple of months later, Gary was out of the group. Why?

"I thought you'd come up with that," he grins. "Schenker never sacked me, neither did any of MSG. It was like a managerial decision. Because he owed so much cash, it was suggested he'd have to get another name member into the band. There's been talk of Coverdale doing auditions and I think Robert Plant was even meant to have a crack at it. But considering it took them two months to get a singer, it's almost a compliment that they found it so hard to replace me. I can't say I'm bitter at all."

How were you told you were no longer wanted?

"I had a chat with Peter (Mensch, Michael's manager). He told me he had something he wanted to talk to me about and so I said 'OK Peter, let's have it.' He wondered how I knew and I told him I had a feeling and that was it. He said it was a company decision, not just the management or Chrysalis. It was a mixture, but all strictly business. I'm still good friends with the rest of the lads in the group and they've all offered their services when I do my album."

What do you think of your successor?

"There's no doubt about it, Graham Bonnet is a very good singer. I personally don't think he fits but then the proof's in the pudding."

When talking to Paul Raymond he posed the question 'Who's going to write the material?' and his point seems justifiable when one considers Michael wrote most of the music with Gary and that Graham Bonnet has never really been noted for his songwriting ability. Maybe he'll prove us all wrong — we'll have to wait and see. Meanwhile, Gary feels the new MSG may have a problem as far as writing is concerned.

"It is a tender point — I mean, who is going to write the material? I don't think Graham can and Michael really needs another person to bounce ideas off. I used to sing and write material eight to 14 hours a day with him and I can't really see Graham doing that."

Do you feel sorry for Michael?

"Right I do . . . I think he's in shit street! But I hope he comes through it because even though I'm not in MSG he and I never parted on bad terms. Like I said, he's offered to help me out and further my career and play on my solo LP. I feel very sorry for old Schenk."

With the 'One Night At Budokan' LP riding high in the charts Michael is at least given a little breathing space before he has to deliver fresh product. It will be very interesting to see how the new MSG fare. With names like Michael, Cozy and Graham Bonnet involved only a fool would predict failure. Be that as it may, one can't help but wonder how long it'll be before Don Airey joins and the band cover a Russ Ballard tune. I'll put good money on both happening before the end of '82. Still, one can only hope it won't be long before the band is back in action. After all, Michael is undeniably one of the world's finest axemen, as the 'Budokan' album attests.

Gary: "I'm actually quite pleased about that album. When we were in Japan that was a nice time for the group and the crew because it's so crazy over there. Also there wasn't any sort of pressure on us when we were out there. And apart from a few overdubs it's a pretty honest album — in fact the only 'touching-up' that was done was when things were out of tune. Otherwise it was pretty well above board. It was a shrewd move by Chrysalis to put it out, but I think it's pretty good value. Mind you, when I got a copy it cost me 16 quid because it was only available on import and Chrysalis didn't have any copies!"

And so, for the time being Gary is keeping busy helping Gary Moore out with his latest project. How did he come to get together with the ex-Thin Lizzy guitarist? "I was going through a period of wondering what to do and then all of a sudden I got this call from Gary. He told me he was doing an album and asked me to put some vocals down. I agreed to give it a try. He's been working with Billy Squier's old bass player and drummer and so we spent a couple of days rehearsing. Then we went into a place called Air Studios . . . and that brought back some horrendous memories for me!"

Gary Barden

Paul Raymond's Ruffians

RAYMOND

"I'd been stockpiling a lot of songs which I hadn't been able to use," he explains, "and so after UFO I thought it would be a good time to do my own thing." Consequently he went into LA's Bijou Studios and began laying down some basic tracks with a few musical friends. However, it wasn't long before he received an offer to join MSG.

"It was too good an offer to turn down and to be quite honest I really enjoyed the year I spent in the band. I learnt a lot and it was definitely a step in the right direction as far as I was concerned. It was a completely different type of band to UFO. Basically Michael had got together four people he really wanted to play with and on that level things worked very well. On the other hand, the guys in UFO had practically known each other from school days and had very close ties. In fact I've never really spoken to them since the 'split', except to Pete Way but that was about a year ago."

How did he get on with the rest of MSG?

"It was a bit different working with Michael in MSG, probably because he was the boss and also because he was straight and not into chemicals or alcohol. But we still got on very well and his guitar playing had actually improved from when he was with UFO — if that's possible! I got on fine with Cozy and I can't recall having cross words with him except when he creased one of my copies of Penthouse and I broke one of his toothpicks! He is the best drummer around but he's involved in so many projects it must be difficult for him to give all his energy to each one. But he seems to manage it and obviously the kids respect him one hell of a lot. Chris Glen and I were never particularly close and we really seemed to cancel one another out. But I was very close with Gary and we used to go out drinking a lot. It must have been very hard to be in a band where everyone else had so much experience, but he coped very well."

Since Raymond's departure, it has of course been announced that Graham Bonnet had joined the band. One wonders how the former keyboards man reckons the new MSG. "It's yet to be heard, so I'd be very loathe to pass judgement at this stage. Graham's a great singer and it sounds very promising. But it's almost like starting at the beginning again and I think it'll take them a lot of hard work. It could be difficult for Michael but at least he's got the fans behind him. Mind you, I'll be interested to see where the material comes from."

When Paul Raymond made his exit, the reason for his leaving was given in a brief press statement saying: "he wanted to pursue his solo career." Nevertheless, cynics have been swift to state he was 'kicked out' and so Raymondo is keen to answer back. "People always think that when someone leaves a band, but I can truthfully say it wasn't — people can say what they want, it doesn't bother me. I mean, I don't think the kids really want to know about that sort of thing. They're far more interested in listening to records or going to gigs! We left on amicable terms and that's all that really matters and it was kind of sad. There were various reasons behind my leaving, like the fact the band is London-based and I live in the States, but the basic one was I wanted to do my own thing at last."

And so, free from his ties with MSG, Raymond was once again able to concentrate on his solo work. Before teaming up with Michael, he'd been working with Angel vocalist Frank Dimino and former Arrows' drummer Paul Varley, together with a couple of LA musicians, bassist John Brandt and guitarist Rick Ramirez. By the time Paul returned to the States, Ramirez had secured a deal for his own band Bruzer and so he had to start looking for another axeman. Meanwhile Frank Dimino had split from Angel and it seemed logical he and Raymondo should continue working together. When did Paul first meet the former US 'pomp rocker'?

"He fell over me one night at the Rainbow bar and grill — I think he wanted me to help him stand up! That was back in '79 when I was still in UFO. I was never particularly fond of Angel and had my initial doubts about Frank. But after talking to him I realised he wasn't quite the 'hair-spray' merchant I'd imagined . . . I was also fascinated because he sounded like Marlon Brando in the Godfather when he spoke, and I wondered how anything musical could ever come out of those pipes! But I soon discovered, he's got a great voice. We talked about forming a band but then Michael asked me to join, so the whole thing was put on ice.

"Once I'd finished with MSG and found Frank had left Angel, we decided to get things moving. We started rehearsing at the end of last year and began recording in January. Paul Varley is still with us and we've got a new guitarist called Jef Lubansky, whom Frank had played with in a club band after leaving Angel. John Brandt's been playing bass although at the moment he's doing a few dates with Cheap Trick, following Pete Comita's departure from the band. Whether John will continue I'm not too sure, but in the meantime Phil Chen (ex-Rod Stewart and Jeff Beck) has been popping into the studios.

"We've now got four strong songs down on tape and have been getting great reactions from everyone we've played them to. Hopefully we'll be able to sort out a deal in the next few months, record an album and then get back on the road. I do miss touring — I'm sick of taking out the garbage and filling the dishwasher — but I want to approach gigs at the right time and not rush into things."

And the name of the band?

"The Ruffians", Raymond replies, with a chuckle. "Originally, Paul Varley came up with the name as an amusing working title but everyone likes it and so we thought why change? Besides which, if you look up the word ruffian in the dictionary it is decribed as a 'rough, lawless fellow' — and we're all a bit like that from time to time."

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12 IPSWICH, Gaumont
14 EDINBURGH, Playhouse
15 NEWCASTLE, City Hall
16 NEWCASTLE, City Hall
18 BRADFORD, St. George's Hall
19 SHEFFIELD, City Hall
20 LIVERPOOL, Empire
22 LEICESTER, De Montfort Hall
23 LONDON, Hammersmith Odeon
24 LONDON, Hammersmith Odeon
26 SOUTHAMPTON, Gaumont
27 BRISTOL, Colston Hall
28 CORNWALL, St. Austell Coliseum

MEET THE SCORPIONS IN PERSON AT THE FOLLOWING HMV RECORD SHOPS IN APRIL.
MANCHESTER TUESDAY 6TH AT 1 P.M.
BIRMINGHAM FRIDAY 9TH AT 1 P.M.
NEWCASTLE FRIDAY 16TH AT 1 P.M.

Produced by Dieter Dierks

HARVEST

TOP 30 KUTS

1. TRAIN TRAIN (Live)
   Blackfoot, Atco 45
2. DON'T STOP BELIEVIN'
   Journey, CBS 45
3. RUN TO THE HILLS
   Iron Maiden, EMI 45
4. XANADU
   Rush, Exit Stage Left, Mercury
5. TROUBADOUR
   Grand Prix, There For None To See, RCA
6. WE BELONG TO THE NIGHT
   UFO, Mechanix, Chrysalis
7. TO THE TOP
   Krokus, One Vice At A Time, Arista
8. TOUGH OF THE TRACK
   Grand Prix, There For None To See, RCA
9. DOCTOR DOCTOR
   MSG One Night At Budokan, Chrysalis
10. ANGEL OF DEATH
    Thin Lizzy, Renegade, Vertigo
11. DESTINY
    Journey, Dream After Dream, Jap Import LP
12. GOOD MORNING
    Blackfoot, Marauder, WEA
13. DO IT GOOD
    Tygers of Pan Tang, Crazy Nights, MCA
14. TAKE IT OF THE TOP
    Dixie Dregs, Polydor 45
15. THE PRISONER
    Iron Maiden, The Number Of The Beast, EMI
16. BREAK IT UP
    Foreigner, WEA
17. I LOVE ROCK N ROLL
    Joan Jett, US 45 Import
18. REMEMBER MY NAME
    Stevie Lange, RCA 45
19. FOR THOSE ABOUT TO ROCK
    AC/DC, LP WEA
20. ROCKBAND
    Casper Demo Tape
21. URGENT
    Foreigner, WEA 45
22. LOST HORIZONS
    MSG, One Night At Budokan, Chrysalis
23. MOON THEME
    Journey, Dream After Dream, Jap LP
24. ON THE RUN (Live)
    Blackfoot, Atco 45
25. TNT (Live)
    AC/DC, WEA 12"
26. TETTI
    UFO, Mechanix, Chrysalis
27. KEEP ON BELIEVIN'
    Grand Prix, RCA 45
28. FOX CHASE
    Blackfoot, Tomcattin WEA
29. LIGHTS/STAY AWHILE
    Journey, Captured Live, CBS
30. WORKING FOR THE WEEKEND
    Loverboy, CBS 45

Compiled by Bob, C. Top Pop Cellar, 11 High Street, Omagh Co. Tyrone, N. Ireland.

MORE MAYHEM!

WHERE ARE THEY NOW?

ANOTHER EASY one this time (we must like you a lot!) Can you name this dark stranger and the band he is in now? Just to make it a bit more tricky we also want to know what band he was in when this photo was taken in 1971. Send your answers to: 'Where Are They Now', Kerrang!, 40 Long Acre, London WC2.

The answer to 'Where Are They Now' in Kerrang! No. 11 was obviously too difficult for most of you as everyone thought it was Bill Wyman. The correct answer was Jon Lord, currently with Whitesnake and the winner was Alan Pye, 2 Crosby Terrace, Douglas, Isle of Man, (who also knew that the picture was taken when Jon was a member of the 'Artwoods').

fanatics are well advised to check it out.

ALICE COOPER addicts may well be interested to learn that a video of his 'Welcome To My Nightmare' show is now available in Britain. The footage comes from 1976 Wembley dates and basically the 84 minute film comprises an entire show from start to finish. Most of the 'Nightmare' songs are featured, as well as other classics like 'Eighteen', 'No More Mr Nice Guy' and 'School's Out'. One of the highlights is the lengthy guitar battle between **Steve Hunter** and **Dick Wagner**. The overall quality is pretty good as far as video concerts go and it's worth noting that this is not the same as the 'Strange Case Of Alice Cooper' video film which has been available over here for some time. Mind you a copy of 'Welcome To My Nightmare' will set you back £39.95 but those interested should contact PMA Video, 18 Warren Court, 291 Euston Road, London NW1 3AA.

GIRLSCHOOL HAVE announced that their new bass player is **Gil Weston** (see colour pic page 37), who has previously played with the **Killjoys** and **Kevin Rowlands** (who?). She will make her live debut with the band on their forthcoming UK tour which commences on May 2 at Essex University.

NOISE

32 COLOUR PIX 20 HITSONGS

Starring
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JOAN JETT
ANTI NOWHERE LEAGUE
IRON MAIDEN
MOTORHEAD
TANK
GIRLSCHOOL
HUMAN LEAGUE
DAMNED
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A New Mag
At Your Newsagents – APRIL 15

PLUS FREEBIES FROM U2 & BOW WOW WOW

CHEAP TRICK have lost bass player **Pete Comita,** who joined the band in 1980 as a replacement for **Tom Peterssen.** His successor looks likely to be **John Brandt,** who's recently been working with **Paul Raymond's** band **The Ruffians** (see cover story). Meanwhile ex **Rod Stewart** and **Jeff Beck** bassist **Phil Chen** has been into the studios with the former **MSG** keyboards man and may be joining his new outfit.

THE HEAVY Metal fanzine world is currently booming and there are some mighty fine home-produced efforts surfacing these days. A couple that we particularly recommend are **Steve Hammond's** 'White Lightning' which cost only 40p and is available from his address: 31 Wheatsheaf Close, Wimblehurst Park, Horsham, Sussex. (The current issue features **Sweet, Pat Benatar** and the **Runaways). And the other is Brian Slagel's** legendary Heavy Metal Revue, a Stateside publication which is always packed tight with metal news. Brian is also releasing his 'Metal Massacre' compilation LP with cuts from numerous hot new US acts. If you're interested in either the record or the magazine then why not drop Mr Slagel a line c/o Oz Records, 4873 Topanga Canyon Boulevard, Woodland Hills, California, USA.

Anyone else interested in our mentioning their fanzines should drop us a line — we'll be only too happy to oblige.

AND FINALLY, please note that the **Thin Lizzy** UK dates, originally scheduled to take place at the end of March have now been put back to April. The first gig is at Oxford New Theatre on April 22 and the dates continue at Birmingham Odeon 23, Manchester Apollo 24, Sheffield City Hall 26, Newcastle City Hall 27, Leicester DeMontfort Hall 29 and London Dominion 30 and May 1. The London dates will be recorded for use as a video.

A DAY AT THE CLINIC

GLOATING OVER Gibsons and fawning over Fenders was the order of the day when over 30 manufacturers got together to show their wares at The International Music Show '82, held at Wembley Conference Centre over four of the wet and windiest days in March.

According to the official programme, Carrere Records (interestingly the only record co. to attend) had a stand which would 'please headbangers' as they'd be showing videos of Saxon and Rose Tattoo. But stupendous as that might sound, the real reason Kerrang!, along with hundreds of fans, braved the gale-force winds of Wembley Way was to see Cozy Powell attend a well-advertised 'Drum Clinic' sponsored by Paiste Cymbals and Rogers Drums. But what was it all about? Far from being an informal get-together we found ourselves queuing for well over an hour to get to where the action was (this being an anonymous large room far away from the main exhibition hall with no escape in sight).

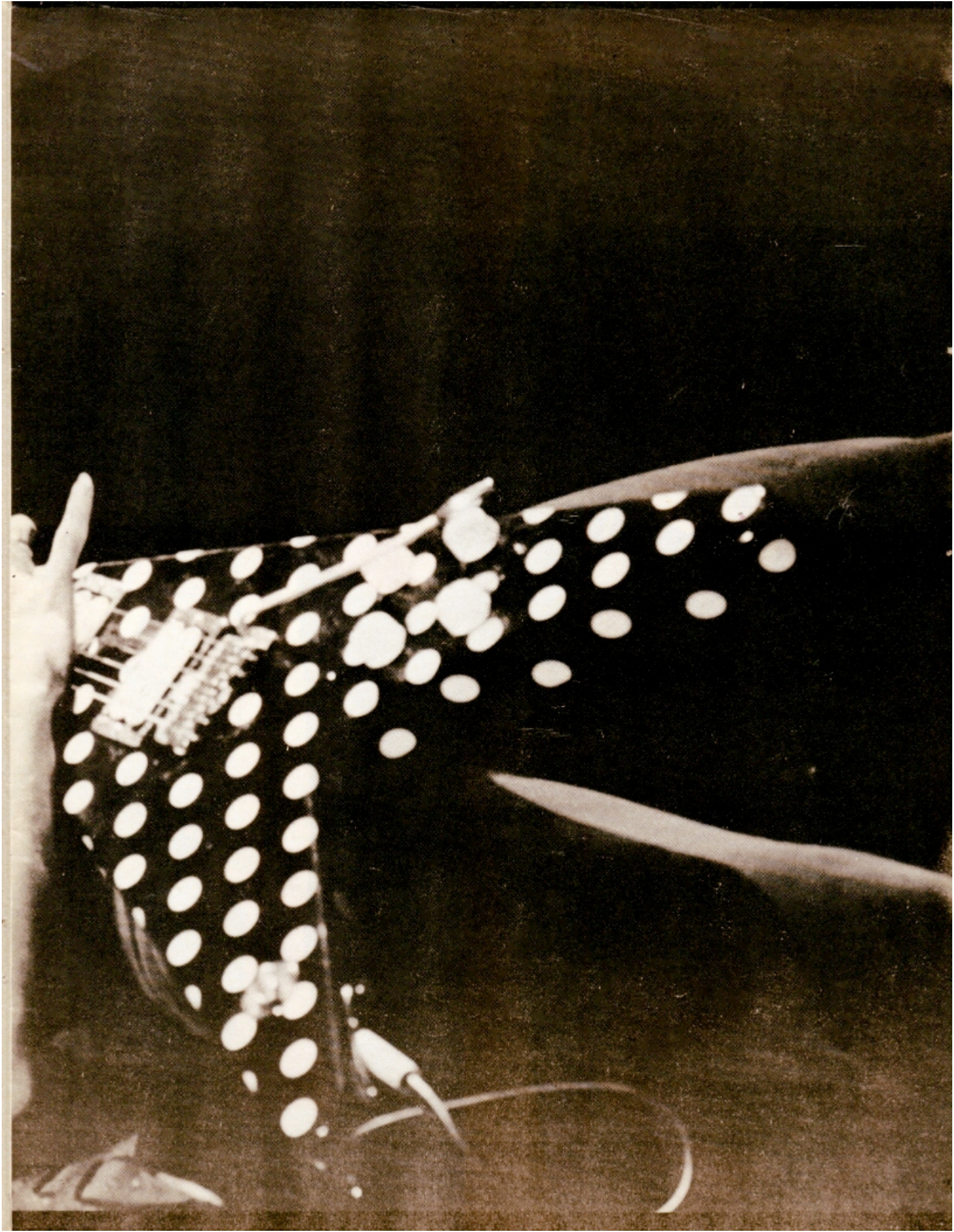
300 people not knowing what they were letting themselves in for waited to catch a glimpse of Cozy, and as it turned out 'our Coze' was only one of five drummers, three (John Marshall, Jon Hiseman and Clive Bunker) being highly technical sticksmen, decided to blind the totally unknowledgable amongst us with talk of paradiddles and flam taps. But salvation was at hand in the form of John Sheerer (now with Wolf) who injected some fun into the proceedings by trying constantly to nick the sticks to show his military drumming technique.

Sadly Cozy couldn't demonstrate his own brand of power drumming but to our relief dismissed technical talk and spoke straight from the heart about volume, taping his hands up, his 1000 watt monitor system and his craving for the bar to open. After several hours and much fidgeting from the crowd and drummers (apart from John Sheerer still trying to steal the limelight) the Clinic came to an end. A very relieved audience rapidly left the hall to join Cozy in the bar but alas for them not the same one.

David Lee Roth *bends over backwards to get an eyeful of the new Halfin / Makowski epic!*

RANDY RHOADS

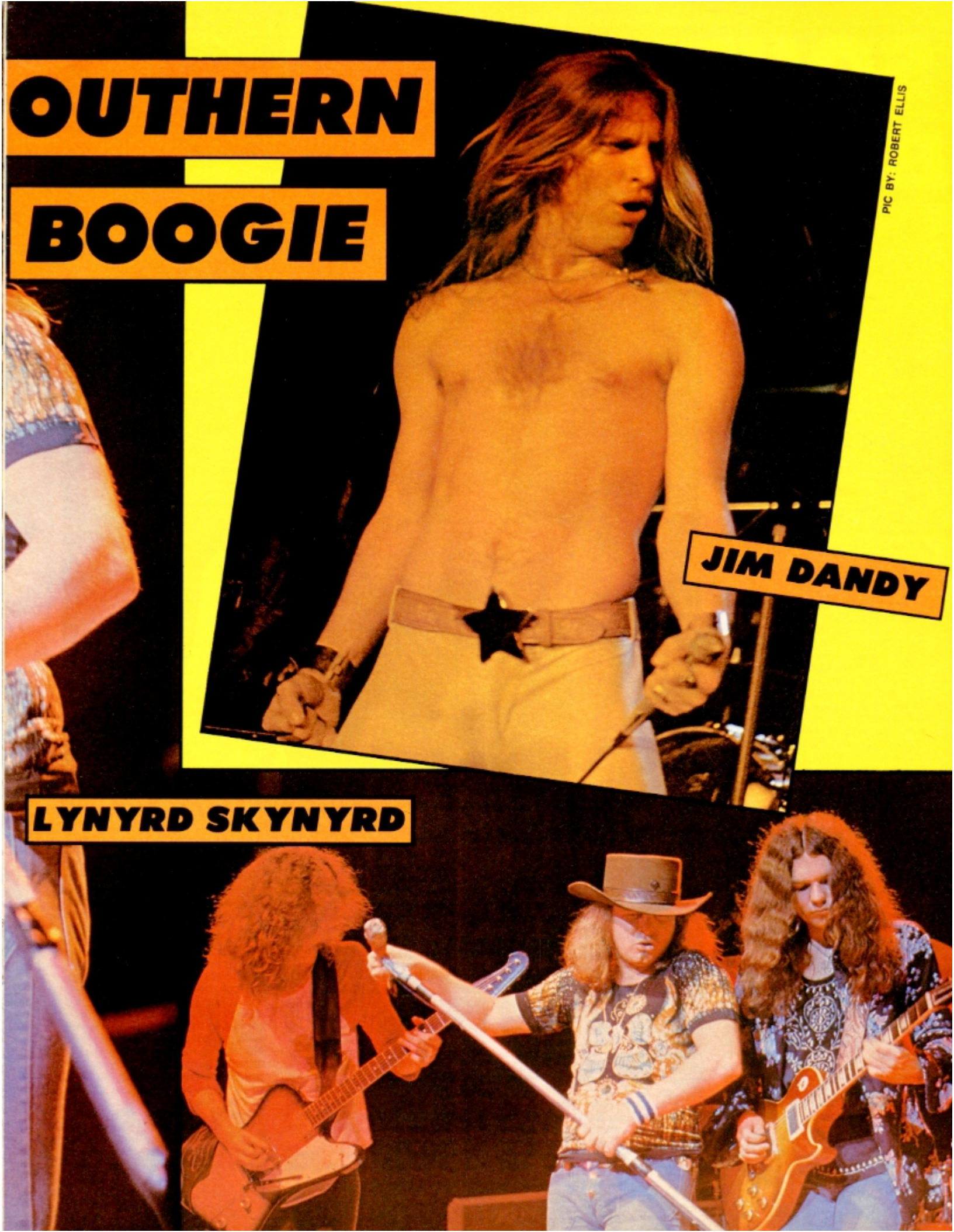
IT WAS sad news indeed to learn of Randy Rhoads' tragic death in a flying accident at the end of last month. The young American guitarist, who began playing when he was seven, served his apprenticeship with the US outfit Quiet Riot, but it was with Ozzy Osbourne's Blizzard of Ozz that he came to earn international recognition. Over the past couple of years, many have been citing him as one of the hottest new axemen around — a swift listen to either of the albums he made with Ozzy will attest the man's talents. One can't help but feel that in a few years' time he would have been rated a master of his trade . . . it's most unfortunate that the hard rock world should lose such a musician while he was still coming into his own.



•38 SPECIAL

.38 PICS BY: DAVID WAINWRIGHT

OUTHERN BOOGIE



PIC BY: ROBERT ELLIS

JIM DANDY

LYNYRD SKYNYRD

SOUTHERN BOOGIE

Grinderswitch

SOUTHERN Boogie, apart from being a proficient form of music in its own right, relies heavily on an image to promote itself — as much so, perhaps, as do the likes of Kiss, Alice Cooper and the now-defunct Sweet and New York Dolls with their outrageous glam/bi-sexual presentations.

I'm sure you all have a sound idea what a Southern Boogie band is like — the long hair, the rough 'n' tumble personas, the lyrics in the songs of 'Queenie', 'Southern Man' etc and it's as a result of this that we're today left with a completely self-contained culture in hard rock 'n' roll music that does have something unique and special to offer.

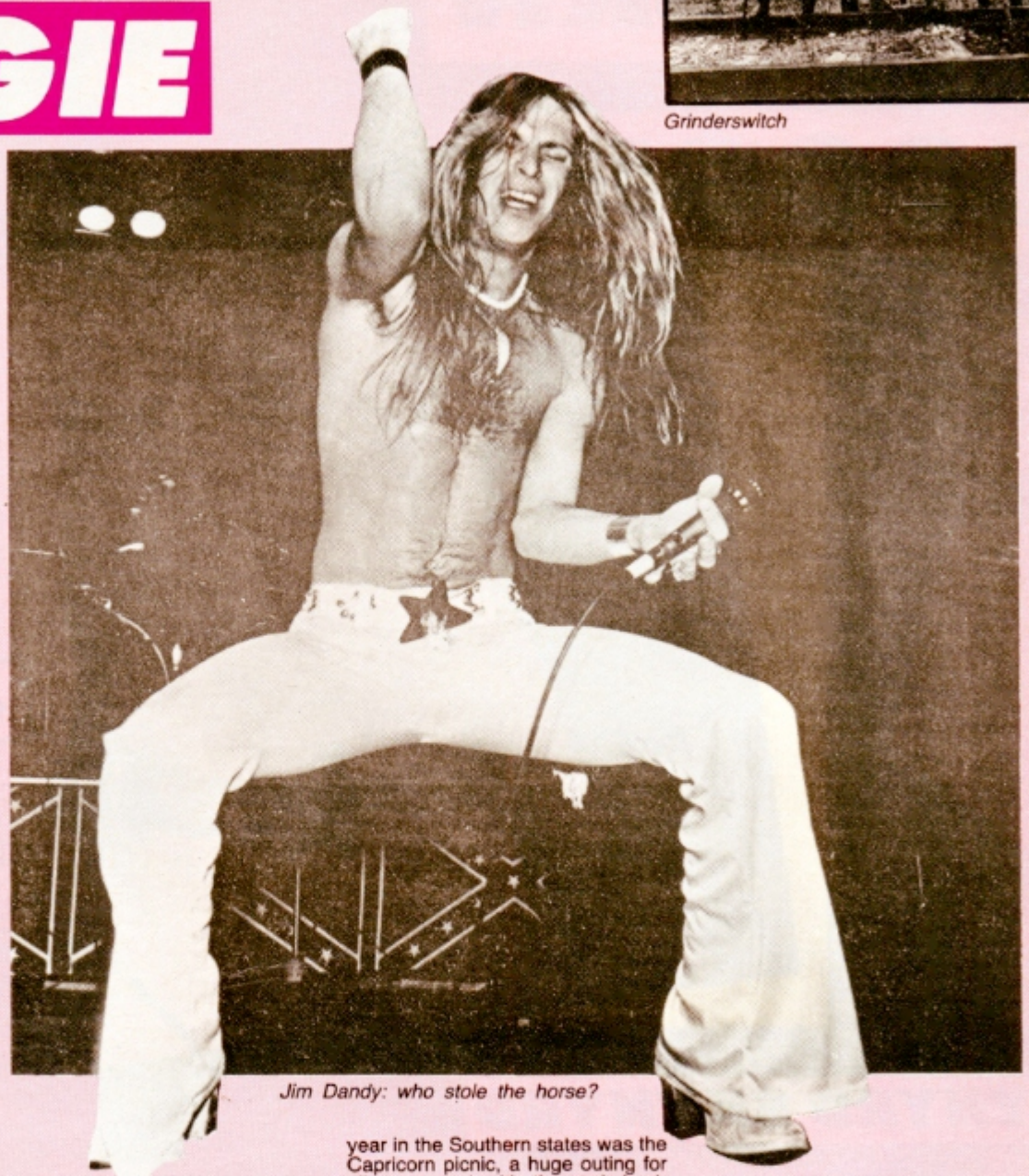
However, to trace the roots of the form, we have to look back some 13 years to the first release by the band almost solely responsible for rehoisting the Southern flag.

In 1968, after cutting an album in an LA studio with a band named Hourglass on Liberty in 1968, brothers Gregg and Duane Allman returned South. There they joined up with a band named The 31st Of February, who subsequently jammed with a group by the name of Second Coming, containing Dickie Betts on guitar and Berry Oakley on bass. The jam went so well that the Allman Brothers Band was formed.

The music of the six-man band provided a firm basis for the future of Southern Boogie. All the ingredients were there — lengthy workouts, duelling guitars, and lyrics concerned with fighting and cheatin' women, all sung by organist Gregg in an inimitable Southern Drawl.

The music of the first two albums, 'The Allman Brothers Band' and 'Idlewild South', while showing a mellower and more bluesy approach than that harder Southerners to come, was a radical change from the ultra-mellow country rock prevalent in Miami and Florida in previous years. In addition, the image of the band as hard livin', long-haired louts was beginning to form — not as a result of promotional gimmicks but as an accurate reflection of how they really were.

With such a volatile lifestyle, accidents were bound to happen and on October 29, 1971 Duane Allman, one of the greatest exponents of the slide guitar, was killed in a motorcycle accident with only three tracks for the new 'Eat A Peach' double recorded. Then late in 1972 the tragedy was matched when The Allman Brothers Band, now having added Chuck Leavell on piano, lost Berry Oakley in a similar accident to Duane, cementing the legend of the band in a perverse way. Indeed, these tragedies were the first of many to befall Southern bands over the years.


Jim Dandy: who stole the horse?

Today the Allman Brothers Band still releases the odd album and are moderately successful in the States, but there's little to match those heady early days. Solo albums from Gregg Allman and Dickie Betts are available as well as a plethora of compilation material, designed as tributes or money-spinners (depending on your point of view). Not the heaviest Southern Boogie band but possibly the most important, as their influence has extended to bands beyond the Southern realm — check out similarities between 'Don't Want You No More' and Triumph's 'Young Enough To Cry'.

It's interesting to note that the Allman Brothers Band recorded all their classic material on the Capricorn label, just about *the* label for upcoming Southern Boogie bands. Indeed, one of the events of the year in the Southern states was the Capricorn picnic, a huge outing for all connected with the rock business, where the wine flowed freely and where the new Capricorn signings would entertain while established acts looked on. The days of such company extravaganzas are over, and so are the days of Capricorn, unfortunately, as the label folded, I believe, in 1979.

Nevertheless, keep your eyes open for Capricorn releases — chances are they'll contain some good blues-tinged Southern Boogie. A good place to start is the 1978 compilation 'Live: Hotels, Motels And Road Shows' which while not all rock, gives a good indication of where the label was coming from.

It was Capricorn, indeed, who signed the two offshoot bands from the Allman Brothers, Grinderswitch and Sea Level.

Grinderswitch (whose biggest claim to fame is having one of their toons as John Peel's theme music) was formed by two ex-Allman roadies, Dru Lombar and Joe Dan Petty, in 1974 and put out four boring Southern albums, containing plenty of bluesy piano and the occasional piece of interesting boogie woogie guitar, before, as far as I can ascertain disappearing, (though Kerrangutangs may prove me wrong!). While the Sea Level formation occured in 1976 when a rift was formed after (it was alleged) Gregg Allman sent John 'Scooter' Herring, a member of the band's entourage, to jail for 75 years on drugs charges. Sea Level, the band of ex-Allmans' Chuck Leavell and Lamar Williams, released three appalling jazz/nearly rock albums before (fortunately) fading away.

While the Allmans were making Miami aware of the possibilities of geetar overkill, ZZ Top were doing

Lynyrd Skynyrd

Blackfoot's Ricky Medlocke

ZZ Top: an early photo with beards already

much the same in Texas. Signed to the London label and under the auspices of producer Bill Ham, the trio have blasted out their own unique (cattle) brand of Southern Boogie, tinged with blues and R&B influences on seven albums, though during the three year gap between 'Tejas' and 'Deugello' rumours as to their activities varied between becoming Tibetan monks and dieing in a car crash!

The inspiration for many a UK band (readers are no doubt aware that Motorhead's 'Beer Drinkers And Hell Raisers' and Girlschool's 'Tush' are ZZ penned), the Top have a couple of classic albums under their studded belts in 'Tres Hombres' and 'El Loco' and their infrequent visits to the UK are always welcome.

Examining the rise of the Southern flag in chronological order means we must wait no longer for the arrival of the greatest Southern Boogie exponents ever (with just a quick mention for Wet Willie, an R&B outfit dating back to '71 whose vocalist Jimmy Hall we shall meet later) — yes, of course, Lynyrd Skynyrd.

Taking their name from local high school teacher Leonard Skinner, the seven-piece band rolled out of Jacksonville, Florida, in 1973, played an Atlanta club where they were spotted by well-known session musician and producer Al Kooper, and soon found themselves as one of the first signings to Kooper's new 'Sounds Of The South' label.

Their debut album, 'Pronounced', is proof, pure and simple, that the band will never be equalled. It was the release that made Southern Boogie come alive. Sure, all the bands mentioned earlier have contributed some worthwhile SB music, but it was almost all in spasms amongst a host of lesser material. In addition, production up until 'Pronounced' had been relatively lightweight whereas under the guidance of Al Kooper the guitars of Gary Rossington, Allen Collins and Ed King took on a rip-roaring, yet still melodic edge, perfectly complementing Ronnie Van Zandt's gruff, yet tuneful vocals. The climax of this debut was 'Free Bird', now rightly regarded as American Metal's 'Smoke On The Water', and a tour with the Who in the States followed by a wild jaunt in Britain with Golden Earring, where the Skyns blew the Dutch headliners into the tumble weeds *every* night, soon elevated the rookies into a position on a par with the Allmans. A position confirmed with a hit single, 'Sweet Home Alabama', from the US gold second album 'Second Helping'.

Skynyrd could do no wrong and albums flowed at the rate of one a year, plus a double live 'One More From The Road', until, in 1978, tragedy struck the band in much the same way as it had the Allmans seven years earlier. The story of the plane crash which obliterated most of the group has been well documented elsewhere so I wish rather to ask all who saw the band at Knebworth, either in the flesh or on film, to think back to 'Free Bird', in that glorious heat, and simply admire the masters.

While the Skyns carved out their phenomenal rise to success, the Marshall Tucker Band were attempting to follow in their footsteps. Charles Shaar Murray of the NME reviewed 'Pronounced' along with the MTB's debut which he dismissed as 'limp and lacklustre'. I would agree that MTB are hardly the most gutsy of bands but, unlike most other Southern outfits before Skynyrd, they did write captivating tunes — best displayed on their second album 'A New Life'. The group has chugged along nicely over the years, following a Country rather than Hard Boogie approach so will probably not impress yer average headbutter. Yer pays yer money, yer takes yer choice.

The Charlie Daniels Band were in pretty much the same position as the Tuckers, but are solely worthy of mention in that it was they who recorded the (purported) Southern anthem, 'The South's Gonna Rise Again'. Pity that they couldn't fulfill the prophecy themselves.

Another troupe to fall by the wayside, though they emerged in this self-same, highly productive era, was Hydra. As with Skynyrd, Hydra, one of Capricorn's brightest protegés, played hard 'n' heavy and recorded three very respectable SB albums — my personal favourite being the first, 'Hydra', released in 1974. The band split up in 1977 and where the four members are now has been impossible to trace, though bass player Orville Davis did play on both of Rex Smith's HM albums. Along with Skynyrd, Hydra paved the way for the true hard rock Southern Boogie that we know today — as did one of America's most over-blown acts who, in 1974, were just breaking big in the US with their 'Raunch 'n' Roll Live!' album.

Hailing from Black Oak in Arkansas, Black Oak Arkansas (yes, honest) were establishing a huge reputation through a dynamic on stage presence masking, it was claimed, suspect musical ability. Featuring the now legendary Blizzard Of Ozz drummer Tommy Aldridge, the band supported Black Sabbath in the UK in 1974 and went down well enough. Not without humour, album titles such as 'Street Party' and 'Ain't Life Grand' summed up their approach — they were having FUN, grossing out and playing twenty solos where one would do. Grab the 'Hot And Nasty' compilation on Atlantic, marvel at the length of Jim Dandy's hair, and I bet you'll be hooked.

Competing with Black Oak, both in musical style and length of hair, the Outlaws are yet another bunch of boogieteers to hail from Florida — the first band covered here who bridged the gap between past and present. The first signing to Clive Davies' Arista label, in 1975 they're still going strong today, releasing the excellent (in parts) 'Ghost Riders' album last year and even being touted for Reading — shame it didn't come off. All of the band's LPs are worth a listen especially the first which contains the bona fide classic 'Green Grass And High Tides', and the double live 'Bring It Back Alive'. (Incidentally, Henry Paul left the band in 1977 to form the Henry Paul Band, whose latest album 'Anytime' is a fine Southern-tinged AOR release to be heard at all costs).

1975 was a highly productive boogieing year down Florida way in which Jacksonville threw up Blackfoot's first album, 'No Reservations', on Island. Destined to become the biggest SB band in the UK at present, Ricky Medlocke's vocals were as strong then as now, but it's interesting to note that, bar one of grandaddy Shorty's tunes, Jakson Spires alone wrote all the material for 'NR', whereas duties are now equally shared between he and Rick. The second album, Epic's 'Flyin' High', was a real disappointment but with three superb albums with Atco to their name since, coupled with many a British appearance, it's clear that Blackfoot are gonna be huge.

A fact that soon became apparent while researching this piece is that the whole Southern Boogie world is closely interlinked — one musician may crop up in as many as three or four SB bands. Ricky Medlocke, for instance, was drummer on one of Skynyrd's albums and Jimmy Hall, mentioned earlier as Wet Willie's vocalist, pops up again in 1977 with a band by the name of Stillwater.

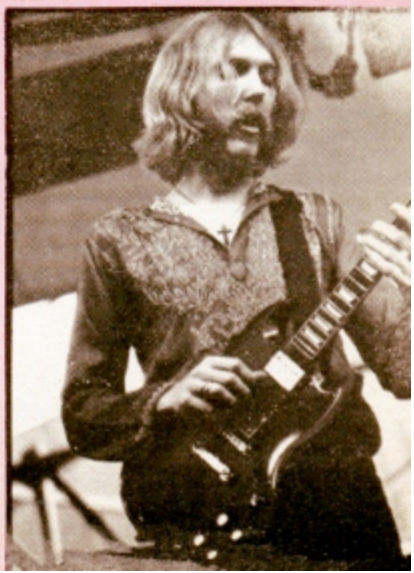
Now their self-titled debut LP was nothing to send the Yankees back North with their tails between their legs, but 1978's 'I Reserve The Right', with its cover of a streaker no less (!), wins Stillwater a place in this piece being, I assure you, the best undiscovered SB album around.

And it's not only musicians who chop and change in this world, for Bill Ham and his Lone Wolf Productions have now diverged from ZZ Top to handle Point Blank. A fistful of MCA albums, including the fine 'Airplay' and 'The Hard Way' (featuring a blistering live 'Highway Star' cover), have flowed from this six-piece combo, but last year's 'American Excess' was more of a recess than a success.

But while Point Blank have suffered a decline of late, much-loved Molly Hatchet continue to go from strength to strength. With four albums to their credit (five if you include a US radio promo) the boys, based in the home of it all, Macon, Georgia, as were the Allmans, have got things down tight on their latest 'Take No Prisoners' LP and have banished previous patchiness for good — I hope. In addition, we now have the Danny Joe Brown Band, the first offshoot from the successful bands of today. But it's early days (comparatively) yet.

Possibily the newest SB blockbusters to emerge from the fertile lands of boogie are Doc Holliday. Their two A&M albums, especially the brand new 'Doc Holliday Rides Again', complete with obligatory motorbikes scattered on the sleeve, make it clear that they're the best purveyors of mean, man-talkin' boogie since Blackfoot and Skynyrd.

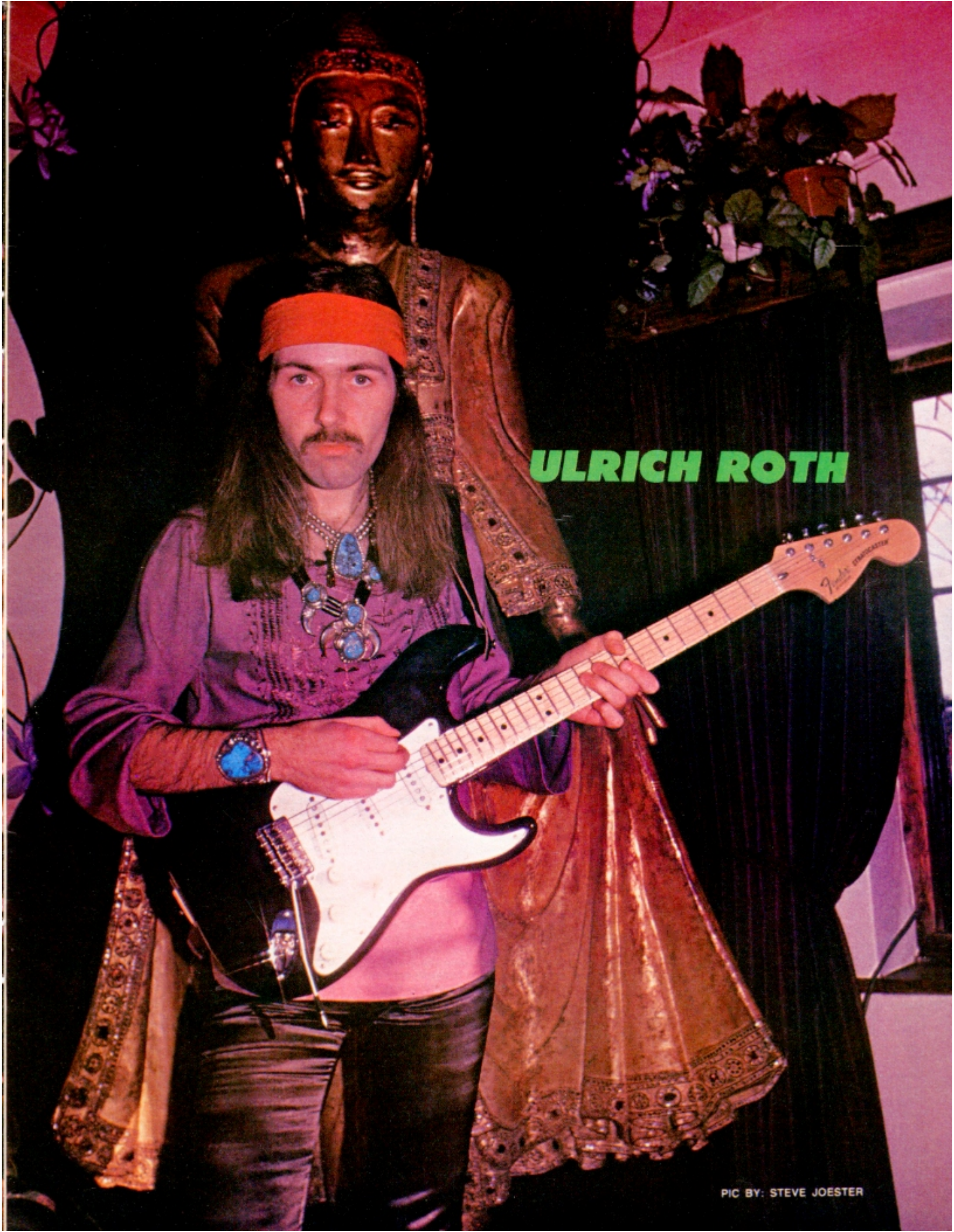
But, fittingly, we can leave the final word on Southern Boogie to Skynyrd via the emergence of three new SB bands strongly connected with the creme de la creme. Ronnie Van Zandt's two brothers are now making names for themselves — Johnny in the Johnny Van Zandt Band and Donnie in .38 Special. The former's two albums unfortunately reek of cashing in on a name while the latter have four excellent Southern AOR releases, guided by Donnie's classy vocals despatched from beneath brother Ronnie's old hat. I have a sneaking suspicion that the .38ers may be the next southerners to break, rather than the Rossington Collins Band (they do come up with original names, whose two MCA albums, featuring the delectable yet average-voiced Dale Krantz, are really rather predictable despite the presence of two ex-Skynyrd axe men. Only time will tell.



Duane Allman (1971)

LED ZEPPELIN

PIC BY: LFI


ULRICH ROTH
PIC BY: STEVE JOESTER

SUNSHINE SUPERMAN

Former Scorpions guitarist Ulrich Roth sheds a bit of light on his activities. Interview STEVE GETT

"FOR me, the sun is a symbol of everything that is good — as opposed to darkness and night which represent all that's negative. It's basically the difference between good and evil. The sun is *only* good and it's a symbol of light and enlightenment . . . I'm crazy about the sun. I can't stand the night. In fact that's a bad thing about concerts. I would play much better in the mornings because I start to get tired at night."

Listening to Ulrich Roth on a sun-kissed afternoon at his home by the Sussex seafront, one soon realises why the former Scorpions' guitarist decided to call his current group Electric Sun. Clearly, he is obsessed by that heavenly body which feeds us both light and heat. But, before this piece develops into something akin to a Patrick Moore lecture, let us hold back on philosophical matters temporarily and concentrate on Roth the musician.

Uli John (as he now wishes to be known, due to the difficulties encountered by us Britfolk in pronouncing the name 'Ulrich') actually left the Scorpions way back in 1978, but he's since developed a cult following in this country for his work with the Deutsch rockers along with the two Electric Sun LP's. Indeed, anyone doubting his axe capabilities should check out any of his work on vinyl (either with the Scorps or Electric Sun) for irrefutable proof of his skills.

Nowadays, people tend to cite Eddie Van Halen as one of the new guitar 'innovators', but in fact Uli John had already been employing many of the 'tricks' and 'techniques' generally associated with EVH, before the American maestro surfaced on the scene. A swift listen to such Scorpion gems as 'In Trance' or 'Virgin Killer' attest this fact. Roth's shortcoming was that when Van Halen made good with their glorious debut in '78 the Scorpions had yet to really crack it internationally. They were 'big in Japan' and in certain European areas, but success on these shores or in the States had so far eluded them.

Uli, who had started playing guitar when he was 13, joined the Scorpions in 1973 following the departure of Michael Schenker from the group. "Michael had actually asked me if I wanted to join them before he left," Roth recalls. "But I didn't want to because I had this other band called Dawnroad. In the end though, Rudolph called me up and asked if I could help with the gig because Michael had gone. I agreed and we played a concert which was very successful. We got on nicely, both music-wise and as guys and so in the end we joined bands. All four members of Dawnroad, including myself, teamed up with Rudolph and Klaus, although the keyboard player pulled out afer a couple of months."

FOLLOWING an appearance on German TV, the band secured a deal with RCA and subsequently an album entitled 'Fly To the Rainbow' emerged. One interesting aspect of the record arose from the title track itself, on which both Uli and Michael earn a credit. Did they actually pen the tune together?

"No, we never wrote together. Michael had written half the song before I joined and so in the end it was a mixed effort. The guitar intro and the end parts were mine and you can actually hear that there are two different styles in that song. We met each other very early on the scene in Hannover when we were kids, but because we are two separate people we both have our own style. There was never any rivalry between us though — at least I never felt any, because I always respected him as a brilliant guitarist."

Over the ensuing years Roth continued to work with the Scorps and after 'Fly To The Rainbow' they delivered 'In Trance' and 'Virgin Killer'. However it was soon after the latter had been completed that Uli began to lose interest in the group. "I got very dissatisfied and wanted to do something different. It was nothing personal with the band — they were great guys and we had a lot of fun together."

In between 'Virgin Killer' and the next LP 'Taken By Force' drummer Rudy Lenners was replaced by Herman Rarebell, who then began to help out with lyrics. Despite the change, Roth still wanted out and it would appear that Herman's lyrical contribution merely augmented the guitarist's desire to leave.

"To be quite honest, I preferred the lyrics as they were before," he confesses. "The ones that came by means of Herman I didn't like at all — but again I didn't have anything personal against him. I just couldn's stand his style of writing lyrics and I didn't want to play guitar to it. In fact, I even refused to play on the song 'He's A Woman — She's A Man'. In the end I just did a quick solo — and you can hear it because it's one of the worst I ever did in my whole life. In my eyes at least.

"But the lyrics weren't the turning point. I'd made up my mind after 'Virgin Killer' that I was going to do my own thing. I was content with Klaus, because he's a fantastic singer — the only trouble between the two of us was that his voice never matched my songs. He was never happy singing them and neither was I. Although his voice is so great, somehow I thought he never caught the feel. It was always much better when he sang Rudolph's. That was another point — but only a small one. Basically I wanted to progress musically and I felt that if I was going to do that it would have to be in another band — something on my own."

SO why did you stick it out after 'Virgin Killer' and do 'Taken By Force'?

"Because they asked me to. I wanted to leave before 'Taken By Force' but then Rudy the drummer left and so I stayed on because I didn't want the band to go down the drain. That was a very crucial point because we had all worked together for so many years. Anyway, I did the album but afterwards I told them to find another guitar player. However that took a long time. We continued to play gigs but I didn't enjoy that year at all."

Eventually the Scorpions settled on Matthias Jabs as a replacement (amidst Michael Schenker's comings and goings) and they've since enjoyed a good deal of international success with their 'Lovedrive' and 'Animal Magnetism' LP's. Has Uli listened to much of their work?

"To be honest, no. The thing is, I don't listen to much hard rock, whether it be the Scorpions or anyone else. It's not really the sort of music I like to hear. At home I only listen to classical stuff. My all time favourite is Beethoven.

"And I never regretted leaving the Scorpions for a single moment and I'm sure I won't, because, for me, the important thing is to progress musically and explore my own capabilities."

Towards the end of his days with the Scorpions, Roth had begun to formulate ideas for his next project. "While we were doing 'Taken By Force' I was already *mentally* working on Electric Sun. I was thinking of new material and some of the stuff on my first LP was already written at that point. Songs like 'Sundown' and 'Earthquake' I had ready, but they would never have fitted into the context of the Scorpions and so I had to just hold onto them."

Shortly after his split from the Scorps, Uli secured a deal for Electric Sun in Germany and subsequently 'Earthquake' was released. However, like its successor 'Fire Wind', it was never issued in Britain.

"I TRIED to get a British deal for 'Fire Wind'," Uli explains, "but the reaction I got from the companies was that they liked the music but weren't prepared to take the risk by releasing it. I got comments like 'It's too risky because it's too strange. We wouldn't know how to sell it — we can't sell it as real heavy metal or as classic rock . . .' I did get a few offers but I wanted one that would provide tour support, otherwise it would be no use. I want to play Britain but it's so expensive that you can't do it on your own. However, I'm confident that a deal will be sorted out for the next one, so we'll be able to tour. I hope to go into the studios in May or June and have the album on the market at the end of the year. I want to play live but we can't tour before the record comes out — it's as simple as that."

Uli is also comtemplating the idea of adding a couple of members to the band when it's time to tour, although he reckons that Electric Sun will continue to record as a three-piece. At the moment he's looking for a new drummer and unfortunately it looks as though it'll be some time before the man is back on stage. One can be sure though, that many British fans will be glad to know that Uli John Roth is still playing music and not directing all his attention to writing books, as certain rumours led us to believe. Indeed, since he left the Scorpions, there have been various stories about him being 'heavily into spiritual matters' and 'holding certain beliefs'.

"What certain beliefs?" he questions when the subject is raised. "I'm no religious freak. I am a strong believer but I never go to church. I'm no Catholic or whatever and no buddhist, but I've got my own view of things. I haven't written any books yet, but I am writing one. It probably won't come out for another five years or so because I want to take my time over it."

KUTS

IRON MAIDEN
'The Number Of The Beast'
(EMI EMC3400)

"I AM not a number, I am a free man!" was the anguished cry of Patrick McGooghan when he played The Prisoner in the cult TV series. That enigmatic bit of soundtrack ushers in a new Iron Maiden classic 'The Prisoner' on this polished but exciting album.

Along with lumbering giant Eddie, their arthritic mascot, the themes of sex and witchcraft are all part of Maiden's use of rock showbiz. But beneath it all they are simply a good band who could play any style of rock with the same expertise. It's sometimes considered obscene to talk about musicianship but Maiden have it in large chunks. And that puts a seal of quality on this Martin Birch production which showcases in particular the talents of fine new singer Bruce Dickinson, so impressive on their recent UK tour.

From the opening cut 'Invaders' Bruce shows he has the throat and lungs to survive the strain of hard touring and that bit of vocal magic to make him a star. Not many metal warriors could cope so skilfully with the nifty key change the guitarist's spring on him in the middle of 'Invaders'. But it is this sort of unexpected breaking out of routine that puts Maiden a cut above the rest. Dave Murray and Adrian Smith steam into this fast arrangement with Clive Burr's drums practically playing the tune along with them.

It's a brilliant opening and standards are maintained with 'Children Of The Dammed' which gives Bruce a chance to show off his full vocal range without resorting to aimless screaming. 'The Prisoner' is also notable for Steve Harris's excellent bass work. Listen carefully: he is doing all sorts of clever things in the background.

'22 Acacia Avenue' is a tale of sex in the suburbs — at a price — and is in the tradition of 'Rene The Docker's Delight' familiar to Small Faces' fans. 'The Number Of The Beast' is the one they had all the problems with in the studio with bad luck and accidents and comes complete with spoken words from an emissary of the Devil himself. Apparently the dreaded number is 666, which I thought was how you called the Australian police force. But devilry aside it is a powerful performance. 'Gangland', which follows, has a violent drum introduction from Clive and what the tune lacks in subtlety he makes up for with sheer drive.

'Hallowed Be Thy Name' is more tight-unison playing from the drums and guitars and concludes a thunderous set of performances that deserve to dominate the album charts for weeks ahead. **CHRIS WELCH**

RIGGS
'Riggs'
(Full Moon Records FMH 3655)

Anyone who's bought a copy of the 'Heavy Metal' movie soundtrack might well be keen to learn more about the band Riggs, from whom a couple of interesting tunes are featured. But aside from Roy Thomas Baker's production credit, few other clues were given.

Their actual history stretches back to the early seventies when guitarist/vocalist Jerry Riggs and axeman Jeremy Graf first joined forces in their hometown of Knoxville, Tennessee. After spending a number of years playing the local bar and club circuit, the two musicians set up base in Atlanta, Georgia during 1978 to establish a new band. They engaged the talents of drummer Stephen Roy Carlisle, bassist David Ridarick and vocalist Don Trane and called themselves Raggedy Ann. By the end of the year a demo had been recorded with Nazareth guitarist Manny Charlton at the production helm.

However, it was in '79 that things began to move properly; singer Trane was elbowed and Jerry Riggs started fronting the act. Another visit to the studios resulted in tapes that led to a recording deal with Full Moon (a subsidiary WEA label) in the early part of last year. And now their 1st album is being issued — a highly impressive one it is too. Packed tight with rock solid compositions, though one can't help but feel that a hit single will be needed to lift them off the ground over here.

Be that as it may, songs like 'Depending On Love', 'Ready Or Not' and 'One Night Affairs' make for particularly good listening. It's hard to put a label on the actual music, for Riggs can't be described as HM or as 'radio wimp-rock' — they probably lie somewhere in between the two. The musicianship is well strong and Jerry Riggs deserves praise for some of his punishing lead breaks. **STEVE GETT**

RIGGS: breaking the mystery

DONNIE IRIS AND THE CRUISERS
'King Cool'
(MCA MCF 3127)

Donnie Iris certainly ain't King Cool. Take a gawp at the sleeve of this, his second album, although his first UK release, and you'll see a fag-smoking, short-haired, bespectacled chappie no less! He looks decidedly uncool and wasted!

Self-parody in the title? Could be but Donnie and his band don't give a hint of it in their music, as they go cruisin' (and probably boozin') through a collection of classy hard pop rockers which should see this band racing up the US charts with only their cadillac tail lights in the distance.

The basic fodder of 'King Cool' is an irresistible melody in each number, aided by spotlessly clean harmonies, yet Marty Lee's biting, bruising guitar play (metaphorically) drags the album through the bushes backwards, roughening each song up somewhat and the whole venture is far more worthwhile for it. The tunes depend on Lee's virtuosity and the slightly wacky harmonies to gain a constant 'Donnie Iris' sound, for the songwriting of (mainly) Iris and a keyboardist/producer Mark Avsec spans a huge breadth of styles — from the Police-like opening to 'Sweet Merilee', through the raw, drum orientated sound similar to Billy Squier's 'The Stroke' on 'Love Is Like A Rock' and to the late fifties rock 'n' roll drawing points in 'My Girl' and 'Color Me Blue'.

It's an adventurous MCA release (no doubt prompted by the speedy chart action in the States), breaking all the HM cliches while remaining hard enough to appeal. Let's hope it pays off ('tho I doubt it, sadly!)

HOWARD JOHNSON

KUTS

HONEST!

MOTORHEAD
'Iron Fist'
(Bronze Records BRNA 539)

LOUD! MAYHEMIC! DISGUSTING? OUTRAGEOUS! SHOCKING! DEGRADING! SOUL-DESTROYING! EAR-SHATTERING! SKULL-CRACKING! BRAIN-DAMAGING! etceters . . .

Such are the adjectives that have been used to describe Motorhead over the years. Yet, you hardly need reminding how they've battled against all the odds to attain their current high-renking status in the hard rock world. The Motorhead story has been well documented. Last year they topped the charts with their live 'No Sleep 'Till Hammersmith' elpee. 1982 sees the release of their fifth studio album 'Iron Fist'.

But let's face it, what is there to say about the band at this point in their career? In a way, it would be kinda fun to tell you that the new record features a few romantic ballads, a neat jazz-rock instrumental and the odd hint of disco here and there — but somehow I don't think you'd believe me, would ya? No, there are few surprises on 'Iron Fist' and one can only presume that as far as Lem, Philthy and Eddie are concerned that's the way things are meant, I mean, what's the point of destroying a winning formula?

So, I'm not going to give you a track-by-track breakdown of 'Iron Fist', for to my mind there seems little point. It's down to you to pop along to your local record shop, obtain a copy, bring it home, crank up the stereo, open the windows, scare hell out of next door's tomcat, have their mutt yelping for its kennel and set the neighbours themselves fleeing in a state of total disarray. Your folks might threaten to kick you out . . but what a way to go?

The bottom line of my ramblings is that Motorhead have remained loyal and true to their cause, never giving in to fashions or ephemeral trends. Basically, they've stood their ground without compromise and I can think of only one word befitting such action — HONESTY! STEVE GETT

ALDO NOVA
'Aldo Nova'
(Portrait released May 7)

You've read the name before in issue 11, where Aldo's 'Heart To Heart' was top of the charts, and a brief appraisal appeared in Import Kuts, but this is to tell you that Aldo Nova is going to be big before very long, because for a debut album, this is nothing less than ace.

Aldo is more or less a one man band, singing, playing guitar and various keyboards, writing the material and producing (although he does use a rhythm section, and when he goes on tour in the near future, he'll have two fellow Canadians on bass and drums). As a keyboard player, he's usually content to fill rather than solo, but as he's a very fast and inventive guitar player, and solos extensively on his Gibson, there are no complaints on that score. He's also a powerful singer with a high voice, evoking comparisons with Meatloaf / Jim Steinman in the song stakes, with Trevor Rabin (although Aldo's probably better) as a one man band, and with Brian May and Todd Rundgren in the guitar field. Yes, that good!

'Fantasy', a song about cocaine, opens as the LP continues, with raw guitar chords and a great solo after a Hagaresque vocal, while 'Hot Love' sounds somewhat like Mr Loaf (the ulimate compliment). 'It's Too Late' is an epic reminiscent of the underrated Michael Stanley at his raunchy best, while 'Ball And Chain' is rather more sedate, but sounds very like a track cut with American radio in mind. 'Heart To Heart' comes on like a cross (at various points) between Mark Knopfler and Brian May, and ends a great side.

Side Two has the Tom Pettyish 'You're My Love' and a sensitive ballad, 'Can't Stop Lovin' You', with a solo like Tony Peluso playing on the Carpenters' 'Goodbye To Love' (incongruous, certainly, but one of the all time Top 10 axe attacks), and the only slightly dubious track is 'See The Light', which comes on a bit too Hall & Oates like before the inevitable (and very welcome) solo.

Aldo Nova is 24 years old. He writes love songs (no myths and monsters here) and is managed by Sandy Pearlman of Blue Oyster Cult / Dictators fame. He should be very famous before he's 25. **JOHN TOBLER**

URIAH HEEP: new authority

HEEP ATTACK

URIAH HEEP
'Abominog'
(Bronze BRON 538)

A DECADE or more of experience is packed into the strident, confident music Heep exude on this bold, brassy collection of flagwaving rock hymns. They have known a life time of tours, records, praise and abuse. Gold records and flops have all been grist to the Heep mill. Now they have come up with the most mature and perhaps the best album of their career. Since 1970 they have experienced the kind of set backs and critical antipathy that has wiped out many a fellow group. Only their tenacity and fan support kept them going through the lean years.

The Heep ('Uriah' to intimates), wear their battle scars with pride and as seasoned warriors, plunge straight into the attack. The first three numbers 'Too Scared To Run', 'Chasing Shadows' and 'On The Rebound' all have a breathless urgency and sense of drama that creates the impression of a 'live' concert about to develop into a riot. 'Hot Nights In A Cold Town' is the first pause for reflection, then it's straight back into stomping and shouting for 'Running All Night (With The Lion)'.

The beat marches on and the mood is very much in the vein of Roger Daltrey's 'Long Live Rock'. The same outpouring of optimism prevails on 'That's The Way That It is' with lead singer Pete Goalby practically standing to attention. Extensive use of vocal harmonies, swirling Hammond organ, and chordal guitar work, rather than trebly single note picking, gives the band a full, rounded sound. They can switch at will from raucous blasting to the sensitivity of 'The Prisoner' where Pete sings at his untrammelled best. (All good singers should avoid being trammelled). The Gothic horror of the Hammond returns to 'Hot Persuasion' where bass and drums prod posterior — or kick ass as they have it in the Americas.

Heep turn really mean and nasty on 'Sell Your Soul' and such thunderous passion must have caused parts of the recording studio to collapse. 'Stand up and shout it out!' bellows the entire band, and if that's not a cue for audiences to stand on the backs of tip-up seats at their local Bingodrome, then I'll eat my 'Very 'eavy, Very 'umble' T-shirt.

Pete Goalby, ex-Trapeze, has certainly brought new authority to the band, together with Bob Daisley (bass) and John Sinclair, the phantom of the keyboards. Of the original Heep, Lee Kerslake (drums) and Mick Box (guitar) remain as keepers of the flame. Listen to Mick's roaring guitars on 'Think It Over'. He sounds glad he stayed. This isn't an album, more a torch lit procession. And incidentally, in case you were wondering — 'Abominog' is of course — 'Gonimoba' backwards. CHRIS WELCH.

IMPORTS

JOAN JETT AND THE BLACKHEARTS: 'I Love Rock 'n' Roll' (Boardwalk Records NBI 33243—US)
After hearing the latest contributions to Rock 'n' Roll from both Lita Ford and Joan Jett, it's JJ who comes up trumps as the real talent from the band.

'I Love Rock 'n' Roll' is a gloriously rowdy rebel rocker, as instant as it is lasting. Kinda like chewing gum that never loses its flavour — hot, sweet and sticky.

Covers of 'Bits And Pieces' and 'Little Drummer Boy' as well as the old Runaways piece 'You're Too Possessive' mingle nicely with new numbers such as 'Nag' and '(I'm Gonna) Run Away'. Trash culture at its best.

VARIOUS ARTISTS: 'Metal Clogs' (Rave On Records RLP 001—Holland)
Go-ahead Dutch fanzine Aardeschok has collaborated with a local label to produce an outlet for Euro-talent with no contract — a worthy aim I'm sure you'll agree. The four bands featured are Impact, Gilgamesj and Frankenstein, from Holland and Crossfire from Belgium.

Joan Jett

Each plays basic music with plenty of enthusiastic riffs and neck-snapping solos, and the end results are rather good. Crossfire are the pick of the bunch, providing the excellent 'Motorcycles' tune, and while this isn't my favourite style of HM, the execution is perfect. I hope it sells well.

CONDUCTOR: 'Conductor' (Montage MLP 72500 — US)
Conductor is the brainchild of pianist Phillip Minardi and vocalist Judy Comden, who wrote four of the five tracks on this mini LP. Unfortunately, the sound is tailored for US airplay and while there are dozens of bands who can compete for this market with devastating success, Conductor appear limp and lifeless with a set of songs that lull you into a trance-like state of indifference.

'Voice On The Radio', the one track the duo didn't write, is the standout composition and that really says it all.

REVOLVER: 'First Shot' (Polydor LC 7953 — Germany)
A six-piece German outfit fronted by a black American female is such a curious concoction that the end result could prove either more sparkling than Babycham or as flat as a bottle of week-old pop.

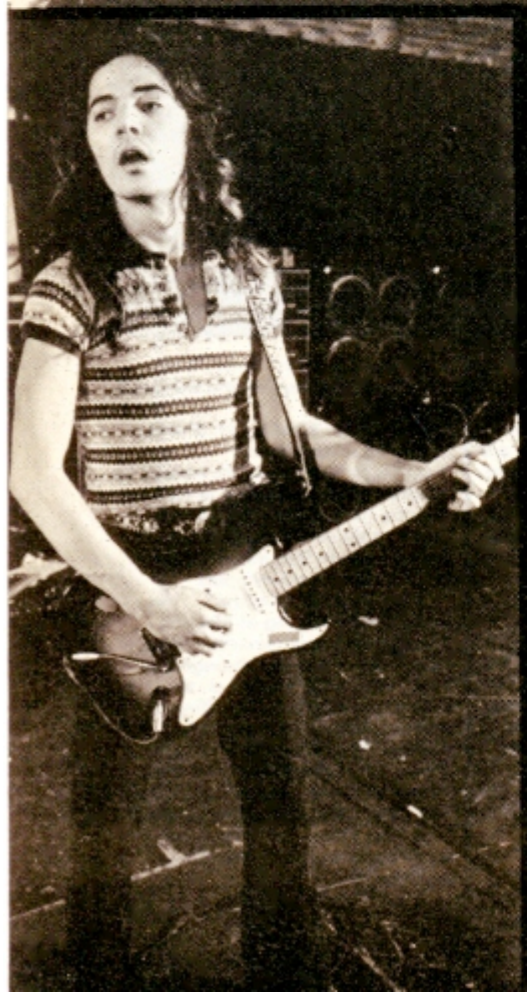
'First Shot' despite the enthusiastic singing of Mary Thompson, veers towards the latter being less of a bullet through the brain, than a light tickle on the face with a water pistol. The riffing is rather inane and songs don't maintain the standard set in the chorus of 'Hell's Angel' and the whole of 'Good Time People'. 'Not Too Late' calls us to save the world — for the moment I'll just listen to some good music. HOWARD JOHNSON

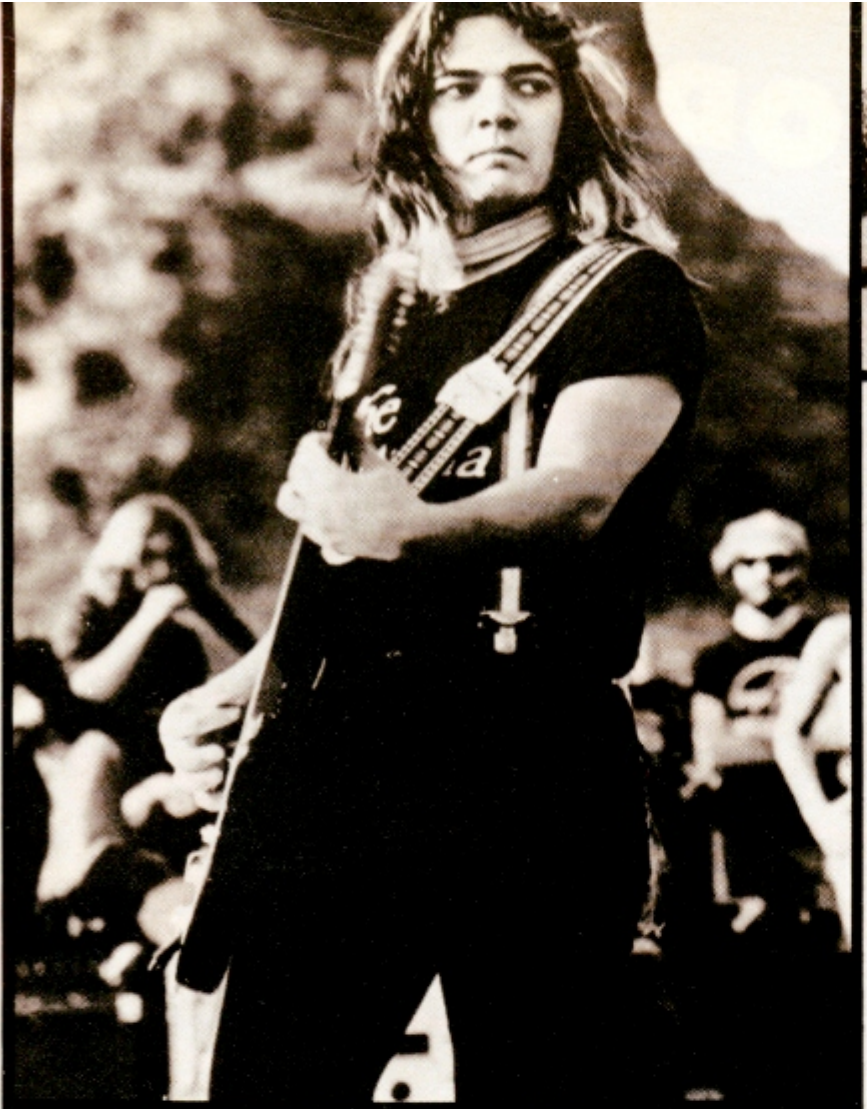
TOMMY BOLIN

TOMMY BOLIN died of a drug overdose in a Miami hotel room terminating what promised to be a successful solo career. With two solo albums under his belt everything was looking up for this outrageously talented guitarist/songwriter who, already fronting his own band at 17 (Zephyr), went on to prove himself master of a variety of styles — from a unique blend of jazz/rock (Billy Cobham) to straight ahead no-nonsense rock and roll (James Gang).

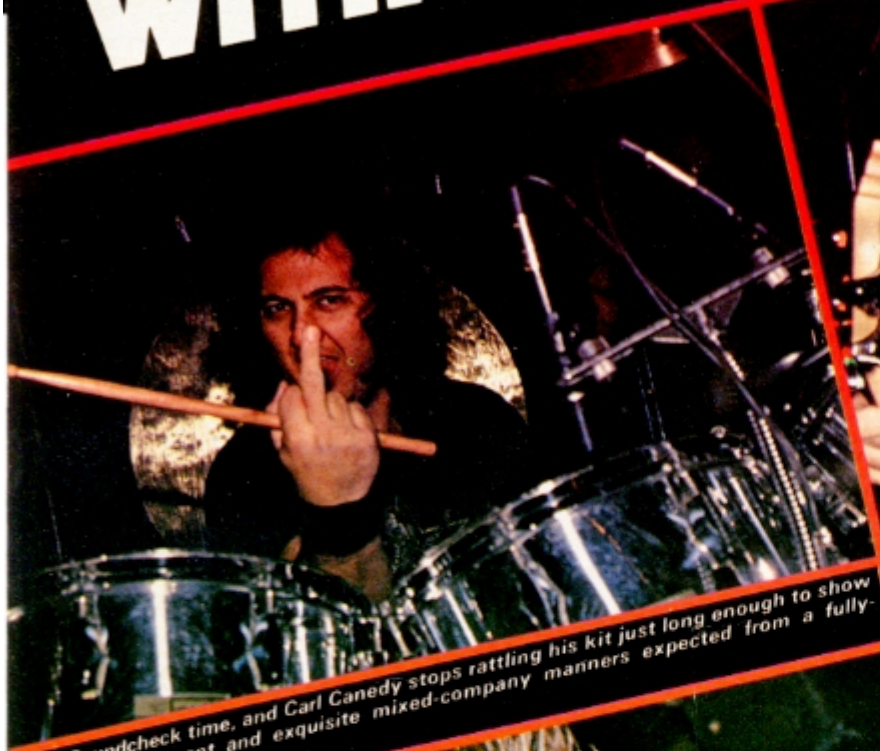
It was when he joined the lumbering dinosaur remains of Deep Purple that Bolin seemed to lose his identity. There was no way he could present his true potential in a hollow shell of a band trading on past glories and eventually he deteriorated with the rest of the group who sank in a pitiful quagmire of petty wrangling and overinflated egos.

There's no doubt that the Purple fiasco had a permanent affect on Bolin's confidence and enthusiasm which began to drain away but at the same time it seems likely that his death in December 1976 was one of those unfortunate accidents — a recurring story. In January's Kerrang! Chris Welch described his first solo album 'Teaser' as 'a requiem for a squandered talent'. At least he left us something to remember him by. Gone but definitely not forgotten . . . TOOTS DALEY.





A RIOT WITH THE RODS!



Soundcheck time, and Carl Canedy stops rattling his kit just long enough to show the refinement and exquisite mixed-company manners expected from a fully-fledged Rod.

Creatures of habit, the ceremonial. The bent arm, we understand, both tradit

though Garry Bordonaro (fortunately) has both hands occupied checking the Kerrang! potential of his bass.

Live without a hair net, the band battle their way through a succession of hard rock gems.

leaving fans open-mouthed at their dexterity, poise and power

Showing that all those hours in front of the bedroom mirror weren't a waste of time. Rock moves swiftly into an advanced axe hero pose (not for novices this one)

before lapsing into something a little less strenuous.

The seconds tick away gig time. Just one more snap of Garry, revealing what most people consider his best side, and they're on.

ds always pursue the same pre-gig
precisely peeled jeans, its meaning is,
al and symbolic.

not to mention David 'Rock' Feinstein's overheating armpit.

Then it's back to the dressing room where, breaking off from a serious post-gig discussion, the band gather reluctantly for the final shot of the day before heading back to the hotel for a cup of Horlicks and a quiet night in. And you thought they were only interested in 'wimmin'. OK Rock, you can put your tongue away now. Rock, ROCK! . . .

MUMS, MAIDS & MOTORHEAD!

Dennis O'Regan captures some of the backstage antics at the start of Motorhead's tour

Phil with mum and dad

Lemmy gets an eyeful and a handful

Now come on, Phil, she's not going to take Lemmy away from you

Fill her up!!!

ANY OLD IRON!

MOTORHEAD / TANK
Newcastle City Hall

IF GIRLSCHOOL were Motorhead's adopted little sisters then Tank are most definitely their juvenile delinquent brothers. With all the subtlety of a rampant rhino they take the stage to the bedlamic backdrop of their own tribal chant intro tape, capped by the Billy Cotton "Wakey Wakey" cry. And if you weren't wakey wakey before, the situation is soon rectified. Bulldozing their way through most of 'The Filth Hounds Of Hades' album, Tank battled against one of the most apathetic audiences it has ever been my displeasure to be part of. Possessing all the vital characteristics of hard driving eighties metal and showing none of the premature idiocy prevailing in some bands, it can only be a matter of time before they start posing a serious threat to many of their peers.

But however good a support set Tank turned in, it was left to Motorhead to do the business. Wasted as it was on the "no clue" Geordies, the band have now put together a set incorporating a sizeable chunk of the new 'Iron Fist' album and all the old standards we have come to love, such as 'Motorhead' and 'Overkill'.

Fortunately, gone this time round are the aeroplane and flashing backdrop, replaced by a false stage suspended on chains which lowers from the gods as the band surge through 'Iron Fist', the new set opener and single, which seems set to soar chartwards with advance orders of over 100,000. Confirming the band's (anti) pop star status, a fact echoed by the rapidly falling age group of their fans.

As if being called to arms, the audience is on its feet as soon as the curtains swing back and Lemmy's thundering bass chords take at least 10 years off the life expectancy of the City Hall's fixtures and fittings. Now as good a guitarist as people used to say he was, Eddie Clarke's playing adds that razor blade across the eyeballs touch, while Phil Taylor, in the driving seat, sets the pace with all the subtlety of a Trident missile up where the sun don't shine. More than anything it is his relentless assault on his kit that is the true hallmark of a Motorhead classic, which isn't the word to describe this gig. It ended with the obligatory Motorhead encore and the stage returned from whence it came as the denim hordes politely filed out and home to mummy. As for myself I think I'll stick to Hammersmith Odeon in future.
GEOFF BANKS

MOTORHEAD with ex-Girlschool Enid and Motorheadbanging fans ligging after the gig

MORE REVIEWS OVER PAGE

ROCK AND ROLL PREACHERS

SLADE/SPIDER
Ipswich, Gaumont

WELL THIS is Sunday so that guy centre stage with the white collar *must be a preacher* but, hang on, that's no bible in his hands — that's a guitar! But of course, this is Ipswich and this is Slade! You will be forgiven for the mistake though — Noddy Holder delivered his sermon over taped church organ and a raging thunderstorm. The Hammer Horror effect was completed by billowing smoke and a backdrop of stained glass windows!

After 'Rock And Roll Preacher' the set was much the same as the December tour, although it was strengthened by the inclusion of 'Ruby Red' the rabble-rousing new single. A surefire hit. A lot of nonsense has been written about singles being 'sell-outs', Slade live have proved that it's the quality of the music not the width of the vinyl that matters and nobody in the sold-out Gaumont doubted it. One of the highlights (as ever), was Jimmy Lea's bass and fiddle solo spot, sandwiched between 'A Night To Remember' and 'Lock Up Your Daughters' — a chance for a breather — *no way*! By sheer enthusiasm the energy level is kept up way above the sound threshold.

Fun really is the key word where Slade are concerned, whether it's Noddy's incredible rapport with the crowd or ace guitarist Dave Hill's bum wiggling from his riser by the PA. They've been in the game so long now that they can probably do this in their sleep yet they will convince you that they enjoy it as much as you do. *Even* machine gun drummer Don Powell, that look on his face is concentration not boredom!

This gig was postponed from the earlier tour so the second encore was *extra special*. Not only did we get a rock and roll medley but a brief snatch of ZZ Top's 'Waiting For The Bus', the complete rendition of 'Merry Christmas', a rarity out of season. And the old standard 'Born To Be Wild'. Impossible to follow probably — but just wait until next tour.

Finally, a word of praise for support band Spider. This eight-legged beasty was plucked 'For One Night Only' from the studio for this slot. Rusty? I didn't notice. Dedicated? — certainly. The rhythm guitarist played on despite two broken strings, that's what I call attitude. Forget everything, just boogie! The crowd appreciated it too.

NEIL JEFFRIES

BUDGIE
Winchester Recreation Centre

AFTER TWO fine Reading Festival triumphs, an excellent LP in 'Power Supply', Budgie's recent output is hardly a progression of power but more a retreat from the front line of the HM fraternity. Such being the case, I approached this particular gig with some doubt as to whether this bird would bomb — no chance!

The Brum powerhouse trio began with two pounding cuts from their 'Power Supply' album, where they hit out with 'Forearm Smash' and 'Crime Against The World'. 'Napoleon Bonaparte Part 2' was requested from the old 'Bandolier' album and was delivered with style. In fact that and 'Breaking All The House Rules' were the only oldies of the evening. Ex-George Hatcher man, John Thomas, has brought a new lease of life to the band since replacing Tony Bourge. 'Superstar' and 'I Turned To Stone', (their recent single), was followed in hot pursuit by 'She Used Me Up' which pounded out of the sound system with its massive riff, and the prime cut of the evening.

My only complaint was that the set was far too short — just over an hour, but Budgie have restored my faith. Let's hope they can produce this form on their next record.

Budgie's Burke

ANGEL WITCH:
Marquee, London

IT IS very un-hip in HM circles to admit to liking Angel Witch. The music press completely ignore the band and even to a large proportion of the most diehard metal addicts the Witch are regarded as objects of derision.

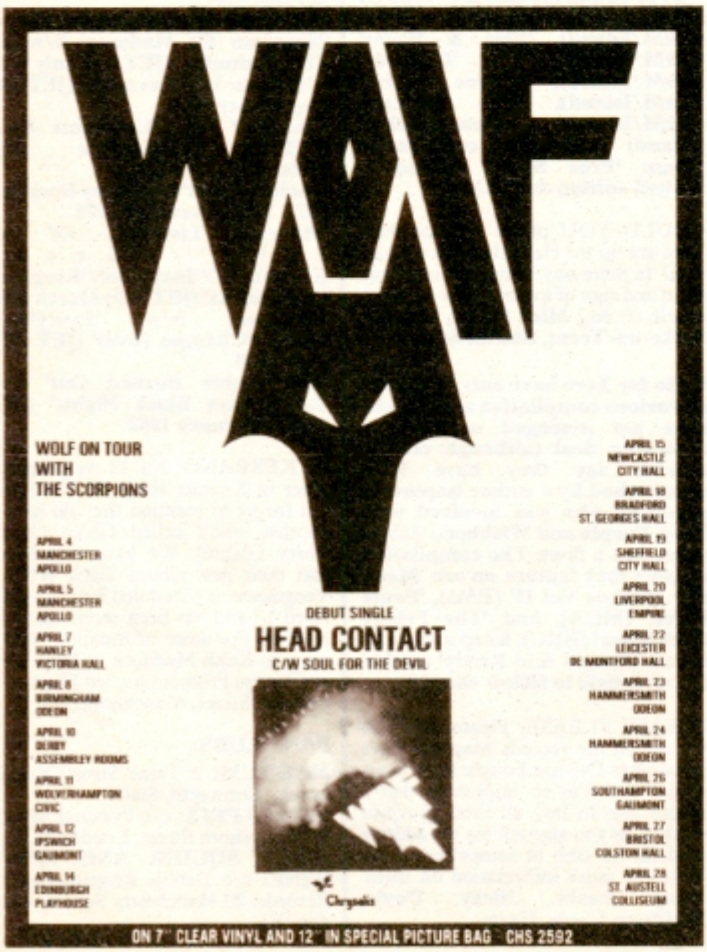
So it was surprising to see the Marquee fuller than usual to welcome the band back from their self imposed exile of the last six months. As most of you will know, the original line-up disbanded in September of last year after three hard years of constant gigging. Kevin Riddles and Dave Dufort quit to form Tytan and now, after a brief flirtation with Deep Machine, guitarist Kevin Heybourne has reformed the band.

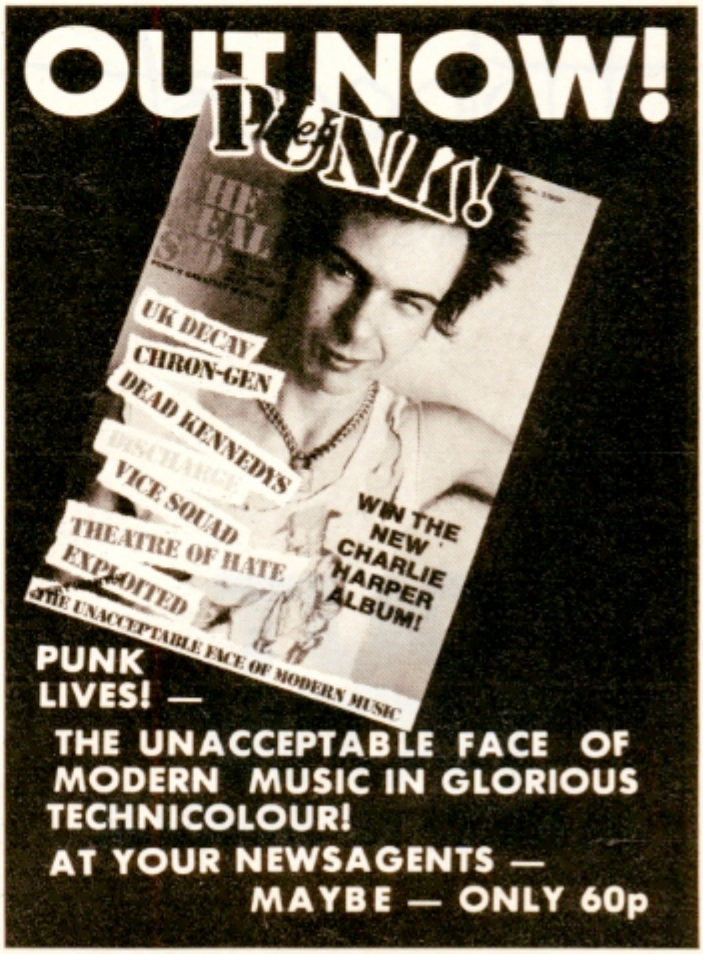
The set is comprised of mainly old material, In fact, only two numbers weren't included in the old band's repertoire. 'Gorgon' commenced the proceedings and particularly impressive was the new rhythm section of Gerry Cunningham (bass) and Micky Bruce (drums). Tightening up the general feel of the band.

The front five or six rows were going crazy as the set progressed through 'Confused' and 'They Wouldn't Dare'. A new song, 'Living In Fear', was unveiled and showed a fair amount of promise. Another newie followed and was even better. But just as my interest was aroused they blew it and played 'Evil Games' — the worst song the band has ever recorded.

From here onwards it was all oldies. 'Sorcerers', 'White Witch' and 'Angel Of Death' closed the set with a flourish. The crowd was going crazy and Kevin Heybourne returned to play a rather tedious guitar solo. Just as I was about to drop off to sleep they burst into a frenzied version of the band's theme song 'Angel Witch', the highspot of the performance. Delivered with a 100 per cent conviction, I'm sure the ceiling started to shake during the singalong section!

Although Angel Witch aren't likely to change the world or even make it to the big league (the detractors have seen to that), they're certainly good entertainment. Give them a chance — they're not as bad as you've heard! **DAVID LING**





KONTACT

OUR REGULAR Kontact spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: Kontact, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

JUST RECENTLY I have been 'hooked' on a band I know very little about – Free. Could you give any info on the group (when they split up, where the members are now etc) and, possibly, a discography. They might not be a Motorhead style group or NWOBHM band but they really are great, and belong in the history books alongside Hendrix, Purple, Zep and Sabbath. I would be very grateful if you could give any information. **Mike Turley, 12 Chellsway, Carrs Meadow, North Humberside.**

COULD YOU tell me if there are any books (or magazines) available on Paul Kossoff, or anything at all on Free. They are still the greatest group ever, despite having been out of existence so long. Thank you for a great mag. **Beverley Glover, Seaford.**

WHATEVER HAPPENED to Paul Rodgers, ex-singer of Free and Bad Company? It seems a pity that such a brilliant singer and songwriter has gone into hiding. Any information on what he's doing these days?

● Briefly, Free's story goes like this: The band, Paul Rodgers, vocals; Paul Kossoff, guitar; Andy Fraser, bass and Simon Kirke, drums, were discovered in 1968 by Alexis Korner playing clubs but it wasn't until 1970 that they gained recognition when their single 'Alright Now' became one of that year's biggest sellers, reaching No. 1 in the UK, and Top 5 in the USA. The band were to split in 1973 having released eight albums (it was then that Rodgers and Kirke went on to form the instantly successful Bad Company). Three years later, on March 19, 1976, Paul Kossoff died due to his addiction to drugs, as yet no literature has been written about him but keep a look out because later this year should see the publication of a book written by Bill Smith and David Clayton about his life.

Paul Rodgers and Simon Kirke are still together in Bad Company but since the release of 'Desolation Angels' in 1979 have not done anything and have no plans to bring out any more albums. It's thought that Andy Frazer is doing some writing with the view to putting a band together but seems to be keeping a low profile.

Free's eight albums are 'Tons Of Sobs' (A&M/Island), 'Free' (A&M/Island), 'Fire & Water' (A&M/Island), 'Highway' (A&M/Island), 'Free Live' (A&M/Island), 'Free At Last' (A&M/Island), 'Heartbreaker' (Island) and the compilation album 'Free Story' (Island – limited edition double).

FREE: left to right, Paul Rodgers, Paul Kossoff, Andy Fraser, Simon Kirk

COULD YOU please tell me what Xero are up to? Have they got a major deal? Is there any vinyl due out from them and sign of a tour? How about an article on em? **Mick Perry, Oakhill, Stoke-on-Trent, Staffordshire.**

● So far Xero have only appeared on various compilation albums but have not managed to swing a recording deal (although certain sources say they have been approached by a rather important producer who was involved with Deep Purple and Wishbone Ash to name but a few). The compilation albums they feature on are 'Metal For Muthus Vol II' (EMI), 'Brute Force' (MCA), and 'The Friday Rock Show' (BBC). Keep a look out in our 'Armed And Ready' section for an article to follow shortly.

PLEASE PLEASE, Please, can you tell me all the records Magnum have released as I've just bought their latest album and I'm so impressed that I would like to buy all their previous work. Can you also tell me the address of their fan club or somewhere I can write for more information on them. Many thanks. **Nicky Doyle, Waltham Cross, Herts.**

● Magnum have released four albums including the latest one. In August 1978 they released their first offering 'Kingdom Of Madness' (JETLP 210) to be followed by 'Magnum II' (JETLP 222) in October 1979 and 'Marauder' (JETLP 230) in April 1980. The long awaited 'Chase The Dragon' (JETLP 235) is the most recent album and was released in February this year.

Magnum's singles are as follows:
'Kingdom Of Madness' b/w 'In The Beginning' (JET116), July 1978
'Universe' b/w 'Invasion' (JET120) September 1978
'Changes' b/w 'Lonesome Star' (JET155) September 1979 (deleted)
'Foolish Heart' b/w Baby Rock Me' (JET 163) November 1979
'Magnum Live'/'All Of My Life'/'Great Adventure'/'Invasion'/'Kingdom Of Madness' (JET 175) March 1980
'Changes' b/w 'Everybody Needs'/'Changes (live)' (JET 188) June 1980
'The Lights Burned Out' b/w 'Long Days Black Nights' (JET 7020) February 1982

IN KERRANG! No. 11 we printed a letter in Kontact about the band Fist but forgot to mention they do have a vocalist who's called Glenn Coates (sorry Glenn!). We have also heard that their new album 'Back With A Vengeance' is scheduled for release on April 12 and has been receiving good reviews. For more information on Fist write to Keith Maddock or John Noel at Chicago Promotions, 3rd Floor, 121 Princess Street, Manchester.

FAN CLUBS:

MAGNUM: 2 Tame Street, Kettlebrook, Tamworth, Staffs.
GRAND PRIX: c/o Pyramid Artists, 6-7 Kingshorn Street, London EC1.
BILLY SQUIER AND APRIL WINE: c/o Debbie Bennett, Capitol Records, 20 Manchester Square, London W1.

Holocaust

— COMING · THROUGH —

OUT NOW

A NEW 12" SINGLE

KILLOWATT

The page that gets into gear

Ten years after his car crash, Slade's Don Powell still suffers from amnesia. But, as Chas de Whalley discovers, he still remembers why he tapes up his drumsticks and

HOW TO USE THE TOILETS!

"THE FIRST kit I ever had was a Premier but I always fancied a Ludwig — probably because that's what Ringo Starr played. I was in a youth club band at the time and we were doing Eddie Cochran and Buddy Holly songs. I got my first Ludwig kit in 1964, I think. It cost £350 and my dad signed the HP form. I had to meet something like £12.00 a week in repayments which was more than I was earning a month out of the band. But I had to have one just the same.

"Trouble was I soon realised I wanted a bigger kit than I'd got, one with lots of tom-toms. So I started to replace bits of it. I kept all the hardware — the stands and cymbals and so on — but I changed all the shells until I'd got a 24in hem bass drum, a 14in x 10in small tom and an 18in x 16in deep tom. And I played that set-up for years.

"It wasn't until Slade went to the States for the first time in 1973 that I got the kit I play now. We were supporting Humble Pie on the first tour they did after Peter Frampton had left and Clem Clempson joined. Jerry Shirley, their drummer, had a deal going with Ludwig and when we reached Chicago his drum roadie offered to take me to the Ludwig factory and introduce me to them. I was like a little kid with stars in his eyes — it was an amazing place. I didn't realise before but Ludwigs are one of the few genuine family businesses still left in America. Even old man Ludwig, who's dead now, was working there, testing the snares as they came off the line.

"They were so helpful too. Slade meant absolutely nothing in the States but they still offered me a discount that was like 40 per cent off factory price — which was ridiculously generous. And they also made me a kit to my own specifications. I wanted one that was larger than the average, you see. A 26in x 18in bass drum and 14in x 12in, 14in x 14in, 16in x 16in and 16in x 18in tom-toms as well as an 18in x 18in floor tom. I wanted all the shells extra thick, too, because I'd experienced trouble with drumshells losing their shape after getting knocked about on the road and going through temperature changes and so on. In fact, I ordered two of them and Ludwig shipped them over to England, arranged the customs duty and everything. All I had to do was go down to the airport and pick them up.

"I've kept up my deal with Ludwigs because I'm always needing to replace things. I'm very hard on my kits so I go through lots of cymbals, drumstands — and foot-pedals. I've got a box full of broken ones and they cost something like £70 to replace at shop prices. There just seems to be a certain point where the casting snaps off. But I've just discovered a guy back home in Wolverhampton — his name's John Haines — and he's found a way of rebuilding them so they never break again. The trouble is now I've got too many, but they never went regularly anyway. It was just like with sticks. I'd go for weeks and weeks and not break one and then suddenly three or four would go in quick succession.

"PEOPLE always ask me why I bind my sticks with gaffa tape too. They think it's just to look flash on the TV but there's a far more practical reason behind it. It means I'm ready for when a stick breaks. There's nothing worse than when you've got your head down and bits of broken stick fly into your face. It's not so much the force as the shock, it can throw you off balance for a second or two. At least when they're taped up the sticks stay in one piece — even if they do go flabby.

But I use larger than average sticks, anyway. I like them heavy, you see, so I have to get them specially made by a firm in Sheffield called Shaw. They turn me out a special line of C gauge sticks but a few thou thicker. I need them to play as hard as I do. When we first started drums never went through the PA so you had to whack them really hard to be heard over the bass and guitars.

In the early days I thought I was the loudest drummer around, until I saw John Bonham that is. He was playing in a pub band called Way Of Life who were doing the same gigs round Birmingham we were. And he was the only drummer I ever heard who actually gave me a headache. Some of the things he did! I couldn't work them out at all. But I've been playing heavy for so long I can't ease off any more. I was jamming with a band called Dream Cycle the other night and I was breaking so many sticks I had to stop before I used up every one the guy had. It's all because when I play with Slade I never have any drums in the monitors at all. I find that if I can hear myself too well then, subconsciously, I slacken off.

"I have two kits — one for studio and one for stage. And I have each one tuned differently. Drum tuning is all a matter of personal taste. Most drummers like to have their snares and tom-toms fairly tight, but I'm the opposite. My tom-toms have to be deep. I always keep the bottom skin pretty high because that helps to contain the note of the shell. But I slacken off the top, the batter skin, to get the exact note I want. On stage I use an oilskin on the snare so that it won't boom or resonate too much through the PA. An oilskin is made up of two thin sheets of plastic with a film of oil in between them, but you have to have them tuned quite high because if you slacken them off all the tone goes and it's just like hitting a table top with your hand. So when I'm recording I use standard skins on the snare because they're much more flexible and they're great for miking up on tape too.

"I USUALLY set my kit up in the toilets when we record. We use Portland Studios in Regent Street most of the time and the toilets there have a tremendous natural echo to them. It's all down to the tiles and the glass. But unfortunately Portland is in a big office block so people are wanting to use the toilets all the time. We have to wait until after six o'clock if I want to record. The first time we did it we cleared the building but forgot about the automatic flushing mechanism. There I was half way through a take and suddenly it sounded like I was playing in a rainstorm! All the toilets started flushing at once. Now we have to switch them off at the mains before I go in.

"I do lots of overdubs in the studio. One of may favourite drum sounds is the one on all those Al Green hits of 10 years ago. I think it was Bernard Purdie playing on them. Anyway, whoever it was got the deepest and thickest snare drum sound I've ever heard and it took me years to work out how it was done. Then I was listening on the cans one day and I noticed how the snare went suddenly thin whenever the drummer did a fill. It was only then I realised that he'd overdubbed a tom-tom onto the snare backbeat and the two together sounded really throaty. Sometimes I play tricks like that in the studio.

"We always lay down the basic rhythm track together with all four of us playing and Nod singing. In fact sometimes his guide vocal is so good it ends up on the final mix. But my original drums very rarely do. Once I've played it the first time you see I take the drums into the toilets and play the whole track again, exactly as I did previously. Occasionally I have to stop and check what I played on the previous take because a lot of fills I don't think about when I'm playing them, they just come off the top of my head. But when we've done all that, we've got two alternative drum tracks, both with very different sounds to them, and we're free to ditch one or the other, use bits of each or even mix the two together. That's what we did on 'Bring The House Down'. The drums on that are actually double-tracked which is why they sound so big and exciting!"

NEXT KERRANG! OUT APRIL 22

DON'T MISS IT!

Nazareth

Nazareth, not spending much time in Britain these days, have just finished recording their 15th album at Air Studios, Monserrat. Billy Rankin (guitar) and John Locke (keyboards), who joined last year for the band's three US tours and the Sept/Oct UK dates, are now full members and have helped out with the writing for the new 11-track album due out in June.

PIC BY: H. SCHMID

GUITAR HEROES
Adrian Smith

(Iron Maiden)

WHEN DID YOU BEGIN PLAYING GUITAR: 1974.
WHY DID YOU START: Basically I wanted to play after hearing 'Free Live' and 'Machine Head'.
MUSICAL TRAINING: A couple of guitar lessons.
FIRST TYPE OF GUITAR: A Top Twenty Woolworths effort which I bought off Dave Murray for a fiver. It didn't work and I've never forgiven him!

EARLY INFLUENCES: Paul Kossoff and Ritchie Blackmore.
FIRST PUBLIC PERFORMANCE: At the Adam and Eve pub in Homerton, East London — it was a talent contest and that was 1976.
FIRST APPEARANCE ON RECORD: 'Black Leather Fantasy' with Urchin in 1978.
RECORDING BANDS: Urchin and Iron Maiden.
OTHER VINYL APPEARANCES: None.
EQUIPMENT (Live): Marshall 50 watt tops and 4x12 cabinets and also a Mesa Boogie 4x12. I use a Yamaha pedal board which features echo, flanger, wah-wah and a power booster. My guitars are an Ibanez Destroyer and a Les Paul Gold Top.

STUDIO EQUIPMENT: I tend to use just one amp and a cabinet, the Ibanez guitar but no effects.
NUMBER OF GUITARS OWNED: Three.
MOST MEMORABLE SOLO ON RECORD: 'Prodigal Son' because it turned out exactly how I wanted it to.
OTHER GUITARISTS YOU ADMIRE: Michael Schenker, Pat Travers and Larry Carlton.

PIC BY: GEORGE BODNAR

ARMED & READY

More new bands to watch out for

BASHFUL ALLEY

BASHFUL ALLEY, in their original incarnation, came together in October 1980 at Lancaster University, where guitarist Rob Tidd and bassist Truff were studying. Initially a four-piece, they played the normal pub/club circuit around Lancaster and Manchester before losing their drummer and vocalist when Truff and Rob finished at University and returned to their native Lichfield.

Upon arriving home they set about finding a new drummer, and after intensive searching came across Robin Baxter. Realising that this was the man for them they set about knocking Bashful Alley back into shape, with guitarist Rob Tidd taking over the vocal chores.

By last October they'd got sufficiently organised to go into Saccen studios, Stourport, and record a demo of three self-penned numbers: 'My My My', 'Running Blind' and 'She Only Wants Me For My Body'.

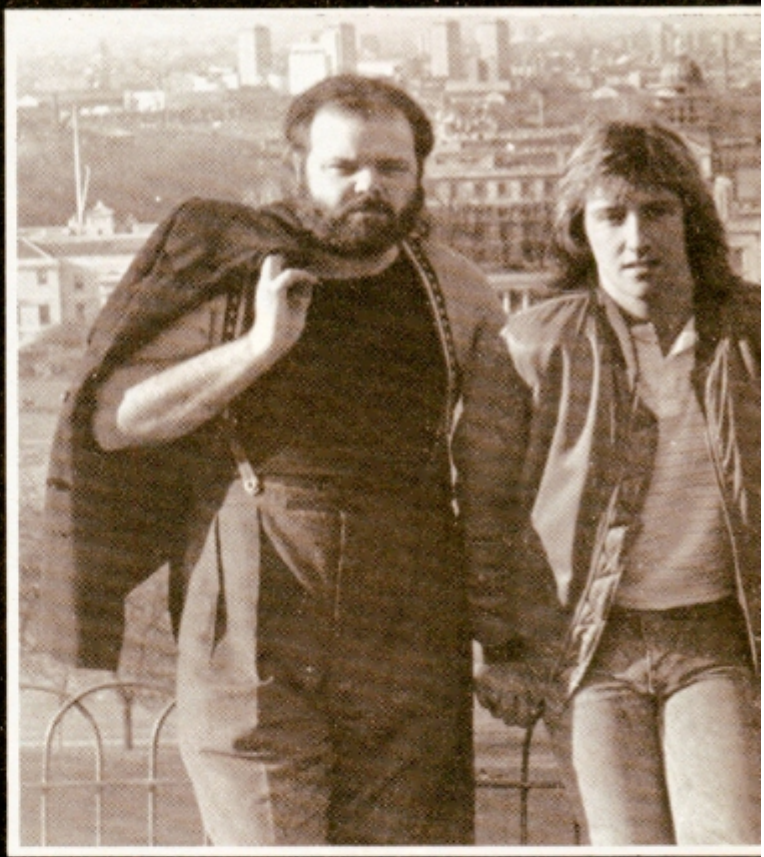
I notice it says in your biog that you supported Sweet at Lancaster University.

"That was a joke," adds Rob, "hardly anyone turned up. The band that were supposed to support didn't show, so we were called in because of our previous connections with the University. We thought it would be our big break but we ended up playing to less people than at our own gigs."

Now onto the important stuff. Bashful Alley are releasing a single that should be out by the time you read this. The A side is the aforementioned 'Running Blind' while the flip features 'My, My, My'. It is obtainable by sending a cheque or postal order for £1.25 to 23 Valley Lane, Lichfield, Staffs, made out to Bashfull Alley Enterprises.

P.S.: Mr Robin (Virgil) Baxter has a 97in inside leg measurement and an ambition is to fly Thunderbird 2. GEOFF BANKS.

ORE



WHAT WOULD you do if your band gets 15 gigs in a year, goes down like a forest fire when someone finally realises you've got potential, is offered the chance to support Angelwitch (that's the real Angelwitch not the pitiful Mk 2) only to find your singer has decided that this is the day to get involved in a car crash. Give up?

Many probably would, but South London based Ore have turned these minor mishaps, and many more, to their advantage. Admittedly the gig situation hasn't improved, but when they do hit the boards it's like watching a fully steamed up Flying Scotsman tearing out after a week's solitary confinement. An apt comparison in view of the stature of lead vocalist Gordon MacArthur. Built like a train, he has the remarkable ability to entertain an audience both with tremendous singing (somewhere between Joe Cocker and Nicky Moore) and a ridiculous booze-inspired wit, bred in the hunting grounds of Glasgow bars, where you have to have a big mouth or a big fist (and usually both).

But this large bundle of talent almost didn't make the band as Dave Boyce, bass guitarist explains:

"We were looking for a good hard rock singer, but there had to be something else there — personality and an ability to do a little more than just scream. We'd auditioned quite a lot of singers but we weren't really happy with any of them.

By this time there were only a few people left to listen to, Gordon being one of them. But being the totally reliable person we've all come to know he didn't show up. So we reluctantly chose one of the others and thought no more of it.

"Then the following week Gordon rang up again and asked if the job was still open. Having nothing to lose, we said yes and this time he even showed up almost on time. It was incredible. Not only was he the kind of singer we never dreamed we'd get, but he had us all in fits of laughter within a few seconds of walking through the door."

Ore play regularly now at the White Swan in Greenwich, a HM bastion that deserves a column all to itself, but they're looking for gigs in the centre of London. Anyone interested can contact me and I'll forward the message.

Ore are: Dean Howard (lead/rhythm guitar), Dave Boyce (bass), Andy Elphic (drums), Gordon MacArthur (vocals). NICK KEMP.

WIN! RIGGS' DOZEN

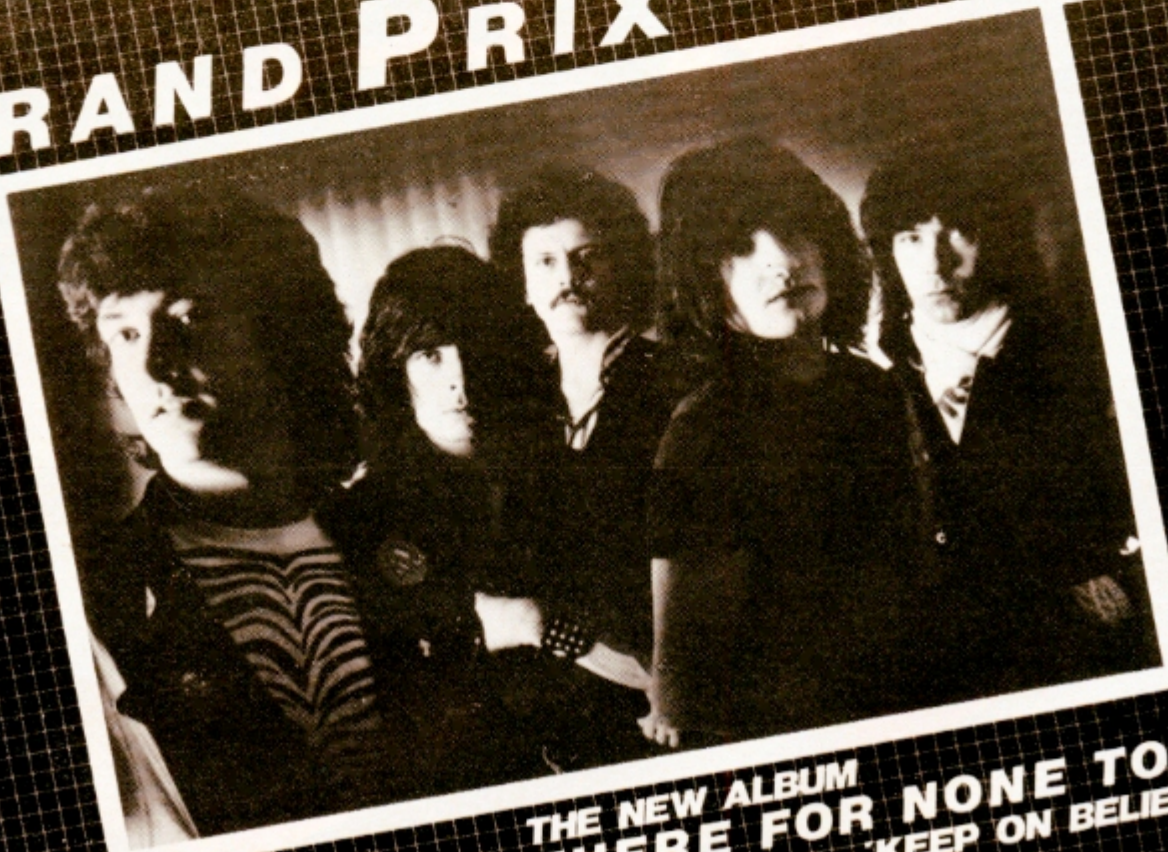
Win 12 12inch Riggs singles

A DOZEN 12 inch singles, featuring four tracks from Riggs' soon to be released deput LP, are ready'n'waiting to be won. Put in a bid by telling us who produced the band's two tracks on the 'Heavy Metal' soundtrack album.

Answers on a postcard to Riggs Competition, Kerrang!, PO Box 16, Harlow, Essex.

POSTCARDS ONLY!

GRAND PRIX



THE NEW ALBUM
THERE FOR NONE TO SEE
INCLUDES THE HIT SINGLE 'KEEP ON BELIEVING'

RCA

TYTAN

PICS BY: PAUL McKENNA

GIRLSCHOOL

ROUGH DIAMONDS

DANTE BONUTTO cuts it with Diamond Head

A COUPLE of years ago, exasperated by record company indifference, Diamond Head considered a change of name. Wolf and Venom, both in use today, were earmarked as possibilities but it was Firebird that emerged as the likeliest contender . . .

"It's pathetically bad, I know," laughs singer/occasional guitarist Sean Harris. "I just got a piece of paper and wrote down all the bad clichés I could think of. It was getting a bit embarrassing, y'see, because people used to ask if I was in a group, to which I'd reply 'yes, Diamond Head' and they'd go 'never heard of yer!' So I thought, well, perhaps we should get another name. They might remember us then."

Fortunately, good taste prevailed with the band deciding their low public profile was due less to a deficient name than a lack of record company support. A likely conclusion since, although they formed in '76 when Sean was 15, it was only four months ago that the Diamond's finally secured a deal with MCA. For Brian Tatler (guitar), Colin Kimberley (bass), Duncan Scott (drums) and their aforementioned frontman, it was the culmination of a dues-paying process that had passed the level of interminable and was in danger of becoming permanent.

Initially, the band averaged about four dates a year (including auditions and the odd 'window-show' for agents in working men's clubs) but with more regular gigging they began to build a large, loyal following, first locally and later farther afield.

Since that time they've sold some 10,000 copies of a self-financed album through mail order and at gigs, released a handful of similarly funded singles, had a track ('It's Electric') on the 'Brute Force' compilation LP and played around 200 gigs, including a support slot on the April Wine tour and selected dates with AC/DC, Foreigner, Pat Travers and Iron Maiden. In addition, their press has been consistently favourable but despite all this it wasn't until a long-time supporter of their cause in the A and R department of A&M Records moved over to MCA that one of the majors was finally coaxed into contract-wielding action.

Fists still raw from years of fruitless pummelling, Sean clearly enjoys the padded leather comforts of the MCA boardroom where our conversation takes place. But why was getting signed such a battle?

"Well, no matter how good an A and R man is he's still got to go to the guy in charge and say can you come and see this band, and that usually takes between six years and six months. In fairness, the companies did come to see us but nobody made a firm decision.

"I think it was down to the fact that in certain respects we'd missed the boat. Leppard, Saxon, Maiden, Samson, anybody who was anybody had been signed and I think a lot of A and R men decided to look for something safer."

THE first fruit of the MCA deal is a four-track EP produced by Tony Wilson that, while not quite capturing the power of the band live, comes a good second best. Particularly enjoyable are 'Trick Or Treat' and 'Dead Reckoning', the former brash and boisterous the latter more restrained but, powered by some excellent cutting guitar, equally effective. A plundering of the less refined side of the band's repertoire, it wouldn't have seen the light of day without record company support.

"If we hadn't been signed we'd have had to get a small PA together and go back on the road-doing tiny clubs, sleeping in the van, all that. It wouldn't have been easy, though, because we still haven't got any money from all the things we've released. Nobody gives you anything, they keep fobbing you off, so we owe a bloody fortune at the moment. Not to MCA but as a result of other excursions."

Despite these financial shortcomings, however, the band are now in a position to stop treading water, organise a fan club and start work on a second album. Already decided are the title ('Borrowed Time'), the cover (a Moorcockian painting reflecting Sean's SF interest) and a number of the songs ('In The Heat Of The Night', 'To The Devil His Due' and probably a re-recorded 'Am I Evil?'), though with 150 Tatler/Harris compositions in various stages of readiness to choose from the final selection won't be easy.

What is certain, however, is that the material will be more complex and varied than that on 'Four Cuts' with keyboards, used sparingly on EP opener 'Call Me', put to greater use.

"We want to come over a lot classier now. We've always been a heavy rock band but we also write slower, more paced material; we like to show that we can sing and play.

"When we first started out we were just kids. We used to run around onstage like blue-tailed flies trying to make everyone enjoy themselves. But now we realise that if you've got a good song you can stand still and perform it and it's still a good song."

HAVING at last achieved the deal for which they've fought long and hard the last thing DH can afford at this moment is a breather. Before, working in adversity, mistakes were pardonable. Now they'll be expected to deliver — right away.

"Oh, yeah, the coming album is cataclysmically important," agrees Sean, aware of the pressure, "and not just because the record company don't have to pick up on their options. One of our fans might say to his mates in the pub 'oh, Diamond Head, they're great, I like them,' and somebody else will say 'bollocks, so-and-so's better'. We've got to justify ourselves to those people and to that fan. It's got to be shit-hot for his sake."

On the evidence of the EP the chances of that happening are good, though the band must watch they don't become too complex and come up with an album that, even with Sean's intermittent six string flurries, will be difficult to reproduce live. The latter assures, however, that overdubs will not be used with Queen-like abandon.

"The thing is we always write with one guitar in mind. Then if we get an idea for another guitar we try to come up with a riff that incorporates both. That's why a lot of our numbers take a long time to write. We put the basic idea down on tape then listen to it for a year sometimes."

For this purpose Sean keeps a four-track Teac and a borrowed 12 string guitar constantly to hand so when inspiration comes, be it on the toilet or in the bath, he's ready to record the results.

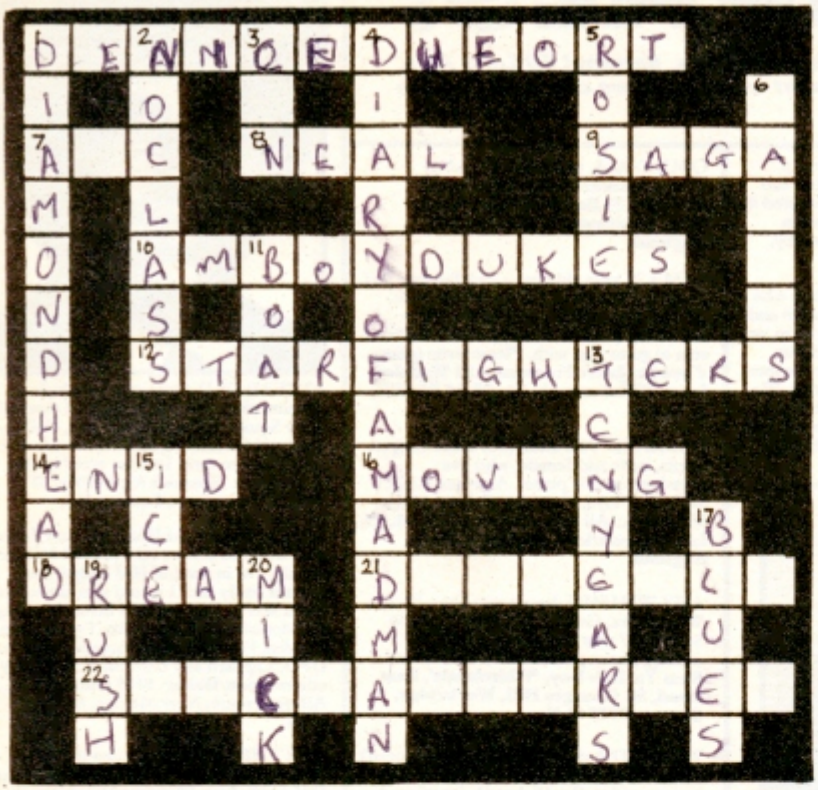
"We take our music more seriously than anyone I know," he adds with all the feeling of someone yet to open his bowels in peace. "What Zeppelin did in the seventies we want to do in the eighties. We want to cause the stir they caused and be as innovative as they were. We don't want to be a good band we want to be a great band."

Whether DH will achieve this ambition remains to be seen. At present they're still in the formative stages, searching for a style and a direction, but the desire to incorporate different elements into their music is already apparent.

"We want to write songs that get across at an emotional as well as a headbanging level . . . if we can we'd like to make people cry."

Left to right: Colin Kimberley, Sean Harris, Brian Tatler, Duncan Scott

KERROSWORD! By Sue Buckley



ACROSS

1 Prefect at a girlschool (6, 6)
7 Band built around the Whitbread family (3)
8 Journey's Mr Schon (4)
9 They projected images at twilight (4)
10 They journied to the centre of the mind (5, 5)
12 Support band built around Stevie Young (12)
14 Colleague of 1 across (4)
16 Pictures for 19 (6)
18 Cheap Trick's police (5)
21 A winner from Billy, Dusty and Frank (8)
22 One of Alice Cooper's lesser acclaimed LPs (7, 6)

DOWN

1 Are they still sweet and innocent? (7, 4)
2 Lemmy's lack of pedigree (2, 5)
3 Angus' city (3)
4 Ozzy's tribute to a demented Samuel Pepys? (5, 2, 1, 6)
5 Big girl for 3 (5)
6 They split in '72 because they were 'ot and sweaty (6)
11 Styx put one on the river (4)
13 Period for Alvin to be 'after'? (3, 5)
15 No gig's complete without the dry kind (3)
17 Coverdale proves white men can sing 'em (5)
19 Their second LP flew by night (4)
20 Don't take it out of Underwood (4)

Solution on page 40

BRING BACK HANGING!

(pictures, that is)

Win 10 limited edition Scorpions prints! Win 10 'Blackout' albums! Win 10 Herman Rarebell solo albums!

A MASTERPIECE of subtle post-modern impressionism, the artwork for the Scorpions' new 'Blackout' album could soon be covering the damp patch of your choice. Yes, the teutonic Tytans are offering readers of Kerrang! 10 limited edition prints containing both their signatures and that of the artist. Successfully unravel the questions right and one could be winging its way to you, while 10 runners-up will receive copies of 'Blackout' and Herman Rarebell's solo LP, 'Nip In The Bud'.

1) Name the original Scorpions line-up that recorded 'Lonesome Crow'.

2) Which Scorpions' album was released as a picture disc?

3) True or False? Michael Schenker was a member of the Scorpions in 1979.

Answers on a POSTCARD to Scorpions Competition, Kerrang! PO Box 16, Harlow, Essex.

PENPALS!

Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!

MY NAME is Mika Kylliainen and I'm an 18 year old male and I live in Finland and I am into Rainbow, UFO, Van Halen, Gillan, AC/DC, Judas Priest and especially Ted Nugent and Black Sabbath (with Ronnie). I'd like to write to fans (male/female) of these bands from anywhere. I'll make an inter-rail journey next summer so I hope we can go to gigs together too. **Mike Kylliainen, Valimaenkatu 12.A.1, SF – 37100 Nokia, Finland.**

21 YEAR old metal freak seeks over the top, crazed headbangers, 16+ male/female, throughout England, into NWOBHM groups such as Raven, Venom, AIIZ, Sweet Savege, Accept, Sabbath, MSG, Diamond Head etc. MHB members most welcomed also. All letters answered promptly. Guaranteed HEAVY correspondence. **Darryl Amaki, 769 Hoomalimali Street, Pearl City, Hi 96782, USA.**

ANY FEMALE hippies want to write to a really wayout hippie, I'm into Floyd, Hawkwind, Led Zep, Jimi Hendrix and Gong. I am 18 years old, ride a Yamaha 650 custom and want someone in Southampton area for company to gigs. **Graham Wynn, Embley Park College, Romsey, Hants. Photos if possible.**

18 YEAR old female would like to hear from other female headbangers in local/surrounding area for gigs. Would also like to hear from any headbanger, anywhere in the world, particularly USA. I'm into Motorhead, Saxon, AC/DC, Ozzy etc. and absolutely crazy on Judas Priest. **Jo Riyat, 14 Moeden Lane, Isleworth, Middx.**

TWO FEMALE headbangers Lee (17) and Angie (15) require two denim and leather clad, long haired males into Saxon, Quo, Whitesnake, Maiden etc. and Steel who are an excellent local group. Photos appreciated. **Lee and Angie at: 64 Cedar Close, Chasetown, Walsall, West Midlands WS7 8RX.**

I AM into Motorhead, Black Sabbath, Meatloaf and Girlschool and many more. I would like to hear from any females with a good sense of humour and who like writing or talking about HM. See you soon: **Adrian Rust, 37 Railway Road, Downham Market, Norfolk PE38 9DX.**

I'M A 16 year old loony headbanger (female) into Gillan, Girlschool, Rainbow, Hawkwind and about 300 others. I'd like to write to anyone 16 upwards and maybe meet if you're not too far away. If you're a Split Knee Loon and you don't want to go down the hole in the middle – and let's face it, who does? – write to me. No sane people please, there's enough of you without trying to convert us loonies. Blind Frank Melonhead rools. **Mandy 'Fireball' Finan, 2 Touchard House, Chart Street, London N1 6DB.**

KISS PENPALS, wanted from USA, Germany, anywhere. I would like to swap tapes, posters, etc., and swap news about the band. **John Hopper, 5 Ryton Court, South Shields, Tyne & Wear.**

HI, MY name is Tim and I'm a 15 year old rocker who's into Deep Purple, Whitesnake, Foreigner, Ozzy and Priest. I'd like to get in touch with any female rockers aged between 14 and 16. I'll be at Reading this year. **Tim (The Bird) Holder, Morning Dale Cottage, 63 Andover Road, Winchester, Hants.**

I'M LOOKING for a female who wants to share my BSA and other things with me. So if you like bikes, good music, wine and you're around 16-20 please write me a letter and send a photo of your mum and dad, all letters received will be answered if my pen doesn't pack up on me. **Kevin Murray, 84 Ryland Close, Yiewsley, Middx.**

WE ARE two male heavy metal fans who live in the Norwich area, Rob aged 18 and Paul aged 19, we would like to write to, or even meet two female metal merchants aged 16+ (pictures essential). We are into all heavy metal except 720 and Trust. We will soon be purchasing bikes and it gets rather boring around here so drop us a line. **Rob and Paul, 19 Connaught Road, Cromer, Norfolk, NR2 70BZ.**

I'M 16 years old and I've been a devoted fan of the best music around for a year now (see my picture above). I'm mad about Sabbath, AC/DC, Rainbow, Uriah Heep, MSG and many more. I would like to hear from long haired males 15-19 who will send me a crate of brown ale at Christmas (just joking!) Ronnie James Dio lookalikes accepted, please send photo. **Alison Black, 24 Doddington Road, Crewe, Cheshire.**

HEAVY ROCKER 28, into most quality HM bands, especially Zep, Purple, Gillan, Sabs, Rush, Floyd, UFO etc, would like to hear from (preferably) females 19+ with similar interests. **Steve Trowbridge, 37 Angrove Close, Yarm, Cleveland, TS15 9RR.**

I AM a 13 year old Kiss fan also into Pat Benatar, wants to hear from anyone who lives in the States and Canada. Be seeing you (please send photo). **Wayne Youngman, 26 Walnut Tree House, Tregunter Road, London, SW10.**

WANTED YOUNG female heavies (11-13) who would want to write to a small cheeky headbanger who worships Gillan, Purple, AC/DC and Zeppelin all girls must be nice (photo appreciated). **Garry Wright, Almar, Church Street, Nr. Hull, North Humberside.**

TWO TWELVE year old male rockers, would like to hear from females of the same age into Whitesnake, Meatloaf, MSG, Scorpions, Rush and AC/DC preferably in the Birmingham area. **Nick and Ant, 29 Hamstead Hall Avenue, Birmingham B20 1HA.**

THERE MUST be someone out there into Alice. People with a copy of 'Nightmare' given preference, but all letters answered. I'm 14. **Martin, 46 Austin Place, Abingdon, Oxon OX14 1LX.**

COULD ALL you US & Canadian Kerrang! readers please write: **Cliff Fitzjohn, 31 Baird Avenue, South Ham, Basingstoke, Hampshire, England.**

I AM a 25 year old heavy rock fan into Def Leppard, Rainbow, Gillan, Whitesnake, Iron Maiden, etc. I would like to meet somebody (male or female) in the Sheffield area to go to gigs with. Please write (photo if poss) to **Janet Freeman, 152 Wadsley Lane, Hillsborough, Sheffield S6 4EE, S. Yorks.**

DIE-HARD YES freak (20) seeks kindred spirits, male and female, who live anywhere on this planet. Also into Rush, Sabbath, Floyd, Zeppelin, Purple, MSG, Maiden etc. All letters answered. **Mark, 21 Lower Laubricks, Rayleigh, Essex, England.**

ANY WIMMIN deeply into Quo, Purple, Whitesnake, Gillan and Zappa living in Surrey? 17 year old male is ready and willing, please get in touch, cheers, God Bless Ya. **Rob Roy, 'Whitelands', East Road, St. Georges Hill, Weybridge, Surrey KT13 0LB.**

WANTED A chap with a bike who doesn't mind taking me along as a pillion on nice summer rides. I'm 17, bored, out of work and want a friend who likes to live life to the full and have a good laugh. A local lad would be best. And the bigger the bike the better. A David Coverdale or Philthy Phil lookalike would be nice but I'm not asking for miracles. By the way I've got my own skid lid. **C. Parker, 4 Junction St., Dudley, West Midlands.**

LONELY HEADBANGING soldier on deserted army outpost would like lots of female penpals aged 17-23 to make him feel wanted. I get tired of looking at the sheep. Likes Motorhead, Girlschool, Scorpions, Rush, Steve Hillage and Lynyrd Skynyrd. Girls from Cleveland take note. **Pte. Keven Butler R.A.M.C., MRS., RA. Range Hebrides, Isle Of Benbecula, Outer Hebrides, Scotland PA88 5LN.**

I AM a male aged 11 and I'm into Black Sabbath, AC/DC, Motorhead and Whitesnake. Please write, **Jamie Donald, 160 Harrowalea Road, Wheatley, Doncaster, DN2 4EP, South Yorks.**

22 YEAR OLD American-born male (picture above) into HM and HR especially Billy Squier, Earth Quake, Starz, Doll By Doll and Girlschool, (Kim is my cousin!) would like to meet London area females into similar. **Emmett McAuliffe, 67 Queen's Gardens, London W2.**

I AM an 18 year old HM American Rocker who wants to make a HM penpal! Male or female, I'm in need of HM badges and patches really bad. I would also like to hear about acts in England. My favourite groups are Motorhead, Whitesnake, Tygers, Iron Maiden, Priest, Samson, Accept, Sabbath, UFO, Leppard and Girlschool, and many others. **Scott Heller, 9109 Galaxa, N.E., Albuquerque, New Mexico, 87111, USA.**

ARE THERE any people out there wanting to write to an American-Canadian HM freak. I am 18 years old and into Leppard, Sabbath, UFO, Van Halen, Saxon, Styx and especially AC/DC whom I was into before most people in this country. My favourite is 'Let There Be Rock'. **Richard Brooks, 3155 W. Cheryl Drive, Phoenix, Arizona 85021, USA.**

WHERE ARE all you Sussex Headbangers hiding? I'm a lonely 17 year old male headbanger (moved from Plymouth) into AC/DC, Sabs, Rush, Whitesnake, Gillan, Scorpions, Budgie and bikes and I want to contact local males and females (16+) to go to gigs with and liven this place up a bit. Now don't be shy and write to **Mark Wash, 98 Southview Road, Southwick, Brighton.**

LONELY FEMALE (15) wants to hear from hunky headbangers preferably living quite near so we can meet up. Must be into AC/DC, Led Zep and OTT. Any age will do as long as you are 16-20 and you're a bit of a loony like me. If you trust yourself send a pic to **Angie Pape, 61 Allington Place, Handbridge, Chester, Cheshire CH4 7DZ.**

Alice Cooper

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KERROSWORD! ANSWERS

ACROSS: 1 Denise Dufort. 7 Arc. 8 Neal. 9 Saga. 10 Amboy Dukes. 12 Starfighters. 14 Enid. 16 Moving. 18 Dream. 21 Deguello. 22 Sepcial Forces.
DOWN: 1 Diamond Head. 2 No Class. 3 Sin. 4 Dairy Of A Madman. 5 Rosie. 6 Cactus. 11 Boat. 13 Ten Years. 15 Ice. 17 Blues. 19 Rush. 20 Mick.

KLASSIFIEDS

PENPALS

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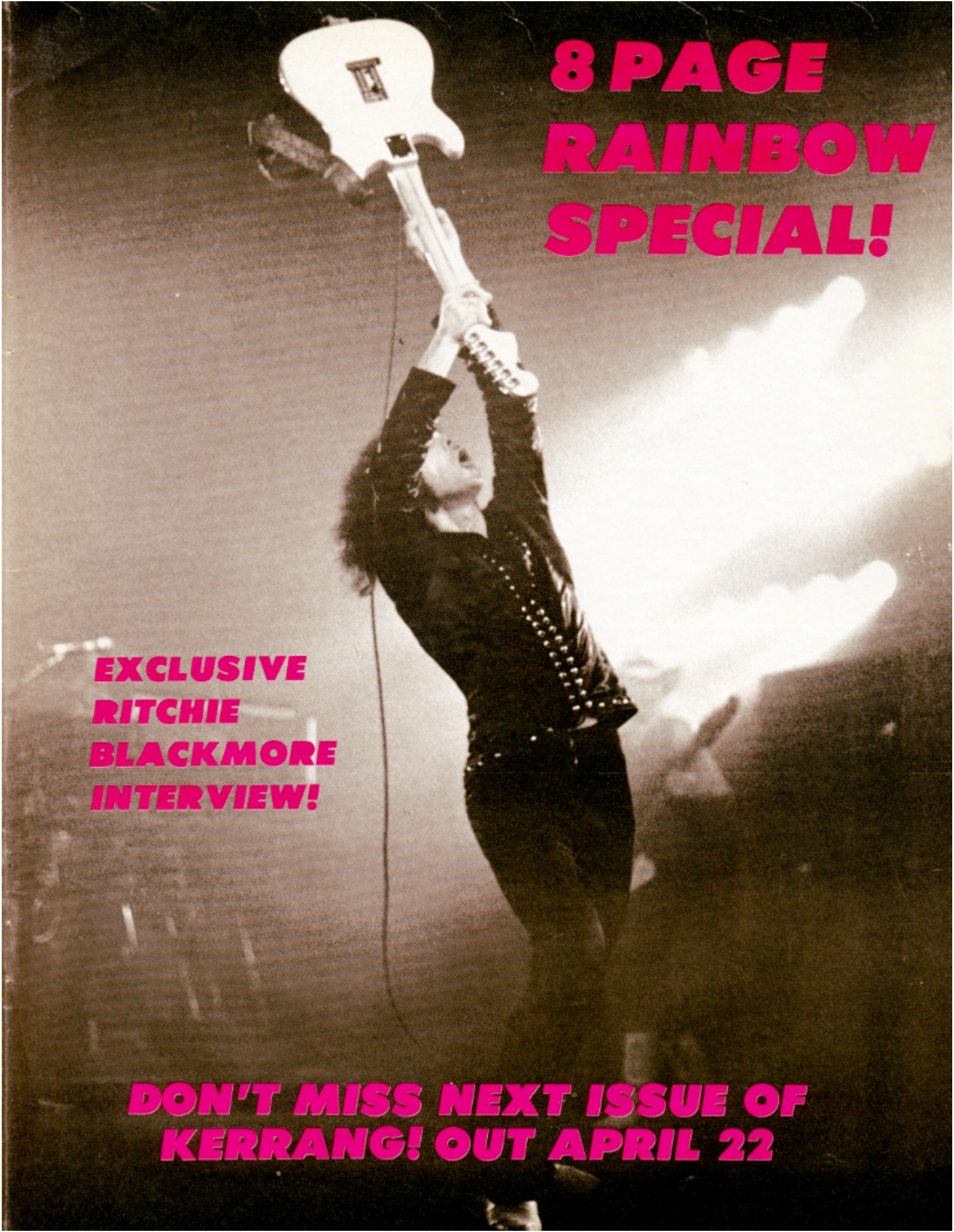
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PIC BY: GEORGE BODNAR

DEMON

DEMON, CURRENTLY recording their second album, are hoping to play some dates in the near future. So far they've taken the stage only once, finding headlining gigs difficult to come by and, in view of their elaborate ideas, support slots no easier.

Although clearly captivated by the darker elements the band aren't as totally possessed as, say, Venom. Here, we're assured, are Father Time (main pic), a reference to the first LP, and a character from second album opus 'Sign Of A Madman' (below), though (opposite) the purely satanic brandishes its horns in the shape of an old-fashioned, honest-to-goodness demon.

LETTERS

Say it loud to:
Letters, Kerrang! 40 Longacre, London WC2.

WAKE UP!

I THINK it's time for this country to awaken. We are being taken over by US/Canadian bands. Look at what we have to offer at the moment. Saxon, Blizzard of Oz, Rainbow, Whitesnake, Motorhead to name a few. On each album released, each tour embarked on, nothing new.

Look at America they have Journey, Van Halen, REO, Gamma, Kansas, Kiss, Sammy Hagar. Canada have April Wine, Saga, Max Webster, Triumph, Pat Travers and the most underated guitarist in the world today Frank Marino. With the exception of Hagar the above have done very little in the way of big tours over here, and I must say it will be an embarrasment when they do. It will give this country the biggest kick up its ass it has ever had.

We once ruled the world with Led Zeppelin, Yes, Deep Purple but what now? Alright we still have the Stones, the Who, Quo but for how much longer. The only bands I feel who are trying to bring credibility back to us are Grand Prix, Iron Maiden, Diamond Head and 720.

What guitarist do we now have worthy of stringing up the guitars of our US/Canadian cousins, let alone playing with them. Neal Schon, Joe Perry, Eddie Van Halen, Rick Emmit, Randy Rhoads, Ted Nugent and the great Frank Marino, are a few of the best guitarists I have ever seen. All American or Canadian. Dave Gilmour and Steve Howe being the only two capable of touching them. Oh sorry, and Page and Clapton. The rest? Well, Blackmore I hear you say. Wanker! Marino would kill him alone.

Finally I ask myself, is there really life after Led Zeppelin and Yes? It does not seem like it at the moment. So wake up Britain and concentrate on making music. Leave all the Adam Ant, Bucks Fizz, Madness shit to someone else. Let's get back to where we belong. Top of the HM tree, leading the rest once more. **Adrian Coleman.**

IN KERRANG! No. 10 you stated Iron Maiden would have to 'pull out the big one' to get back on top over here because they'd been away on tour so long. We must admit that fans over here (including ourselves) were beginning to feel neglected by the lack of attention Maiden were giving us. However, our fears of neglect were soon dispelled. We went to see them at the Empire (Liverpool) and they were better than ever! The forthcoming album is going to be red hot stuff, as we found out during the set they played. (It's top of our shopping lists now).

Bruce Dickinson is just as good as Paul Di'Anno (if not better). Those pants! (Bloody 'ell. They were even bringing tears to our eyes for him). Also he is more of a fan than Paul (Di'Anno took everything too seriously. He should learn to relax). Now Iron Maiden are back they have gained the support they lost. If you want proof just see how high the fantastic single 'Run To The Hills' went in the charts. **Eleanor, Chris, Gnasher And the Psychoghost.**
PS: We thought that the 'room Service' pics (Kerrang! No. 9) were a bit of alright but Ella would like to see some of a female group and a male pet! (Preferably Michael Schenker or Steve Harris from Iron Maiden!!!).
PPS. By the way the Rods (Maiden's support) were good too. Loved the way Rock Feinstein played his guitar on the roadie's arse. We won't say any more, we'll just leave to to boggle at the thought!

9.0

Animal mayhem

You wouldn't have thought Stefanie Powers or her dog named Beat needed any advice from Barbara Woodhouse (pictured above). Stefa-

WHAT'S THIS? Found in the Christmas* TV Times. *So now we know whose been masterminding Ozzy's rabies or has B. W. been giving lessons to Philthy Phil. Stormtrooper in Stilettoes.

BORED AND fed up, I forced my bedraggled carcass through the newsagent's doorway. Casting my tired blood-shot eyes over the array of magazines and papers adorning the racks, a large lump of 'Meatloaf' caught me square in the mush. Staring and squinting I managed to focus on the loudest sight to grace the newstand . . . issue No. 10 of Kerrang!

Gliding silently over the tiled floor I grasped a copy firmly in my paws and flipping it over swiftly the most beautiful thing known to mankind met my adoring gaze. Frederick Mercury! My mind wandered as I took in every contour of his darkly handsome face and sexy body clad in erotic black leather. His flowing black locks and pouting kissable lips, bathed in a rich dark moustache sent me crashing to the ground, magazine in hand. There I lay, cold as ice until the newsagent scraped me from the floor. Thanks Kerrang! for capturing poetry in motion, and to show my gratitude, I've now bought four copies of issue No. 10. **Yours, Freddie Mercury's No. 1 fan, Zansibar.**
PS: Please print more piccies of Mr Mercury . . . I think I'm in Luvv!

ONCE AGAIN I put pen to paper to inform headbangers everywhere (especially in Belfast) that heavy metal is alive and well in the city. Many people think we still live in the dark ages, in fact the rock scene has never been better. Since last I wrote there has been a venue change. We used to stage the Wednesday rock show in the Viking Bar Belfast. This has now changed to a bigger venue namely the Pound Rock Club Belfast. Recently we installed a five kilowatt lighting rig and are working on a top flight 800 watt PA system. So Belfast headbangers, now you where it's at on Wednesday nights.

The main reason I am writing is to get in contact with English, Scottish or Welsh metal or rock bands. If you are in a band and you have a demo tape or single that you wish to get airplayed get in contact or send your demo's to me (metal or rock only of course) and I shall be glad to play them to Belfast rock audiences. It will also give us a chance to listen to what's happening over in your neck of the woods.

Many thanks to Badge and Detroit for material received, excellent stuff, best of luck, keep in touch. Last but not least keep your ears open for material from Sweet Savage to be released in March and Sinner, two excellent Belfast metal bands. Keep up the good work in Kerrang! we would be lost without it. **Metalically yours, Vibrating Len, 301 Hillman Street, Antrim Road, Belfast 15**

I WOULD wish anybody who sets out to cater for people's tastes in music the best of fortune – but I would warn you of the dangers of allowing almost neo-political attitudes to be echoed throughout the letters page. The Heavy Rock scene is no doubt very fractionalised but why do we have to put up with the 'this band is better than that band' type or rationality so often reflected in the letters of the magazine readers? Let's face it music is tested empirically (you either like it or you don't) and therefore no one has the right to claim that their tastes are any more valid than the next persons. Argument is healthy, of course, you can't refute that, but it has to be qualified by evidence (if it is to have any credibility). I would like to see letter's pages as a front for readers to support what they would like to see in their magazine and not just a battle area for the critical hacks. Look at it this way – anyone who gets 'out there' and plays their form of music and gives any number of people pleasure have succeeded – if those who just criticise are any better why don't they try to prove it and do the same. **All the best from another magazine worker and political science student at Warwick University, J Phillips.**
O Another letter from a typical Kerrang! reader. Cocky sod.

FOR CHRISSAKES, was it really necessary to take up a full page trying to compare AC/DC and Status Quo? And now it looks like the same thing all over again with Motorhead vs Led Zeppelin! Surely the mail isn't so bad that you've got to print that kind of stuff just to fill up the letters page. For every self-important peewit who doesn't like AC/DC, Quo, Zeppelin or Motorhead there's billions of genuine mayhem lovers who do. No amount of slagging is going to make these groups anything less than brilliant, so why not let the turd brigade go and do their squabbling in some more suitable mag (like 'Twinky'). **Jake Metsgar, Manchester.**

THIS IS the third letter I have written to you, and it is probably the most sensible, so with any luck it should get printed. What I want to say is this, Bruce Dickinson's joining Iron Maiden was the best thing to happen to them since 'Running Free'. I was at the Rainbow gig on November 15 and although the circle was closed and we all had to stand in

KISS ALPHABET

A is for Ace when he plays, you need more
B is for Blood and a whole lotta gore
C is for Charisma that's what they've got
D is for Demon his bass is hot
E is for Eric you cannot match
F is for Fox you can never catch
G is for Gene his vocals are great
H is for Hell that's where he's born mate
I is for a song the best on the earth
J is for January the date of Paul's birth
K is for Kiss they just can't be beat
L is for Love gun it sure is neat
M is for Mr Blackwell a friend of their's
N is for Nothing To Lose, but then who cares
O is for Oath a good song by far
P is for Paul the one with a star
Q is for Quality their's is the best
R is for Rock they need no test
S is for Strutter the first on the scene
T is for Talk To Me, c'mon don't be mean
U is for Unmasked a great album no doubt
V is for Vini the best producer about
W is for World without Heroes it's now in the charts
X is Xtra their golden arts
Y is for Years that's how long it's taken
Z is for Zowie my arm is aching!.

THE ROCKERS POEM

Come on down and shake your head,
Until it feels the weight of lead,
You know the sound is good 'n' loud,
Just watch the headbanging in the crowd.

Come on down and rock together,
Put on your denim 'n' leather,
You know the sound the way it felt,
You look well smart in that bullet belt.

Pity you haven't a Triumph as well,
It's heavy 'n' loud so what the hell,
Remember the groups of years gone past,
That had a good beat loud 'n' fast.

I'm sure you'll stick up for this music of ours,
When Mods come up too you in their powers,
You tell them what groups are best,
And say their music we detest,
And their music is dying if not dead,
Because we all live for MOTORHEAD.

By Looney Lee Thurgar

the desolate stalls and the stand-in DJ kept stopping 'Spirit Of Radio' halfway through, although I nearly got my head punched in by some irate headbanger who thought I had pinched his scarf, which I never, it was the best gig I've ever been to so far.

You know why? Because Dickinson made it the best. He was up there talking to us like old mates and the atmosphere was terrific. That's all I've got to say except that from now on I'll follow Iron Maiden to hell and back again, which will probably be sooner than most of us think. **The Dark Lord Of Mordor, Nick MacGuinness.**

THIS LETTER comes in response to Deb and Rich whose letter was printed in Kerrang! No. 9. Imbeciles like you really make me want to vomit! Just because some people, being connoisseurs of nice bums, like to see pictures of the posteriors of the likes of Ian Gillan, David Coverdale and John Sykes (swoon), doesn't make them tarts.

OK, so 'Heavy Rock' should be admired for its quality, we all agree but surely that doesn't mean that in order to like the music we have to shut ourselves off completely from all those handsome gentlemen whom we so greatly admire in the heavy part of the music world? After all, we're not all frigid puritans are we? (unlike some). You are obviously unappreciative of the "physical appearances of our heroes", so how would drips like you know that everyone who likes the look of any particular musician's bum is just a "silly little school-girl"? (Silly I might be for being a school-girl by choice, but at 5ft 8in tall I ain't exactly little).

One of the main features of this magazine is its great photography, so why shouldn't we see what we want to see (ie bums galore!). Admittedly, the music should always come first, but after that, who could resist most luscious males? You say you've been to see Motorhead. How on earth did you manage to turn a blind eye to the amazing physique of Fast Eddie? As for the Rush gig you say you attended, were you unable to see or what? Alex Lifeson is the most desirable male in the whole wide world (as well as being a member of one of the best groups around).

One last point. It is a very noticeable fact that your attack was aimed only at the females of the species. What happened to our better halves who are always going on about the likes of Stevie Nicks or Kelly Johnson or Girlschool? Yes, even our British males indulge in the art of 'Bum Watching'. Everybody's at it – except you. **Luv n Peace, Auntie Septic**

I THINK Kerrang! is a really good mag but what really gets up my nose is these so called HM fans slagging off each other's groups, if they want to slag off other people's favourite groups why don't they leave good solid HM alone, why don't they pick on some poxy mod or Two-Tone crap. All right you may say I'm only 14 and I haven't liked HM long but when my mate convinced me I saw the light. For chrissake leave it off, I like the lot especially Iron Maiden, Rush and AC/DC. **Yours faithfully and disgustedly, Bon of Stroud, Glos.**

PS: Also mention Pedro, Ben, Bill, Petra, Spladge and Moonlight or I'll never buy your mag again.

I'D LIKE to plead with you, please print this letter as it is about time someone stood up for one of the world's most under-rated guitarists Paul Chapman. It seems every time I open Kerrang! or Sounds someone is slagging him off. It ain't fair cause Chapman's guitar work on all albums after 'Strangers In The Night' (Schenker's last fling) show Schenker up to be a German busker. All these shitholes who meander about after the big headed German turd make me sick. I consider myself, rightly or wrongly, to be one of UFO's best fans and when I hear people slagging of Chapman at gigs it really annoys me and I'm beginning to think there are certain people who go just for the sake of shouting at the guy.

I realise that by printing this letter you run the risk of Chapman/Schenker think like Ozzy/Dio and Scott/Johnson and so on, but once again I plead with you to print this letter as it's something I feel must be said. But to finish off, just to show I'm not totally biased, I still believe that Mick Bolton was better than them both. **Jim Tinto, Glenavon Road, Glasgow 92O 0HT.**

BEING A bit on the heavy side myself, I am disappointed to find that apart from Meatloaf, you haven't featured any really heavy (weight) acts. Here are my favourite heavy tracks.
Fat Out Of Hell – Meatloaf.
Diet Young – Black Flabbath.
Waisted – Def Leppard.
Charlotte The Slimmer – Iron Maiden.
20,000 lb's – Saxon.
Miss Piggy – Leicestershire.

I AM writing to your mag regarding my fears for fellow readers. Last Saturday I saw two heavies headbanging to Motorhead's 'Motorhead'. The thing was that during the slower part of the tune, the sudden change of beat resulted in both lads losing their heads. One just missed me, the face marking my shoes like a matted mop splattering the floor. Now both lads went to retrieve their heads but by the time they had secured them back on their necks, they'd made a drastic mix-up and put the wrong heads on the wrong bodies. I was thinking of taking up headbanging, but the thought of losing my beautiful face and well groomed hair and having to replace it with a sweaty, greasy acne riddled cows bottom is too great a risk. If any readers have any suggestions on how to headbang with confidence and no fear of losing one's head then I would love to hear from you, yours with great concern. **Jason Richard Ali**

HEAVY METAL

1 YOU'RE THE ONE FOR ME
D Train, Epic
2 NEVER GIVE UP ON A GOOD THING
George Benson, Warner Bros
3 WATCH OUT
Brandi Wells, Virgin
4 I CAN'T GO FOR THAT
Daryl Hall and John Oates, RCA
5 GET DOWN ON IT
Kool and the Gang, De-Lite
6 NIGHTS OVER EGYPT
Jones Girls, Philly Int.
7 FUNGI MAMA
Tom Browne, Arista
I JUST WANNA SPEND SOME TIME WITH YOU
Alton Edwards, Streetwave
9 EASIER SAID THAN DONE
Shakatak, Polydor
10 I'VE HAD ENOUGH
Earth Wind and Fire, CBS

I THOUGHT the attached cutting from a rival newspaper might amuse you. Headbanging to Shakatak! — Philip Woodget, Stoke Newington, London.

JUST A few words from someone who prefers peace to written warfare in letter columns. I've no complaints – at least none that annoy me enough to force me to put typewriter keys to paper to tell you about them. I'm just glad Kerrang! exists, and trust it continues to do so for a long while yet. A couple of thank-yous are in order, however. Such as: Many Thanks & Wide Smiles for the very nice photo of the Knight in No. 9, and similar gratitude for Whole Lotta Bon in No. 10. I would also like to add my support to the letter from Russ Staddon in No. 10 regarding Aerosmith. As he points out, a nice colour photo of the boys wouldn't go amiss – so may we live in hope of this . . . please? While I am on the subject of Aerosmith and related personnel – I wouldn't mind seeing some mention/photos of the Joe Perry Project either (or have I already missed something?). They may not be strictly HM, but as one reviewer of 'I've Got The Rock & Rolls Again' so aptly put it – they can rip the grille off your speakers. I can personally confirm this – as my speaker grilles are hanging on by bare mutilated threads (unfortunately, my amp couldn't take the sheer power – not to mention volume – and gave up the ghost a week ago – so it's desperation straits until I get a new one!) Anyway, you get the idea. In the meantime, keep it loud and keep it coming! **Lil, Gwent, South Wales.**

WHY OH why did Deep Purple ever split up? It's not that we're really into Purple, it's just that the off-shoot bands are so diabolical it's not true. Total lack of variation and balls. Blackmore used to be an ace quitarist but now my old grandmother can play better than him and she's been dead for donkey's years. Coverdale should spend more time learning how to write music rather than posing all the time. Whatever happened to Gillan's powerful voice? Now it's like standing downwind to a wet fart.

While we're moaning we'd just like to say how bleeding sick we are of hearing 'Stairway To Heaven' and 'Freebird' all the time. There are so many good rock tracks to play and DJ's will insist on flogging this garbage to death. We used to like these tracks.

Congratulations must go to the biggest prat in rock music. What Dave Lee Roth doesn't tell the girls is that it's a turd down the front of his trousers and that his arsehole is placed somewhere between his nose and his chin. Man o man, what a rectum.

Great mag – keep it up, but how about some articles on lesser known beings such as Electric Sun, Trevor Rabin, Kansas and Saga. Prince By-Tor and the Snowdog.

PS I want to change my name to **Dudley Dudley Bough.**

David Lee Roth

RORY GALLAGHER

SCORNING THE usual showbiz trappings and dismissing dry ice and special effects as "too Hammer horror", the man from Ballyshannon has built his reputation on solid gigging and sheer onstage energy. The Levis and sweat-soaked Strat are now respected trademarks, established during his days with Taste and continued later with his own band who've now completed work on the new 'Jinx' LP. Expect it soon and expect (of course) a tour to follow.